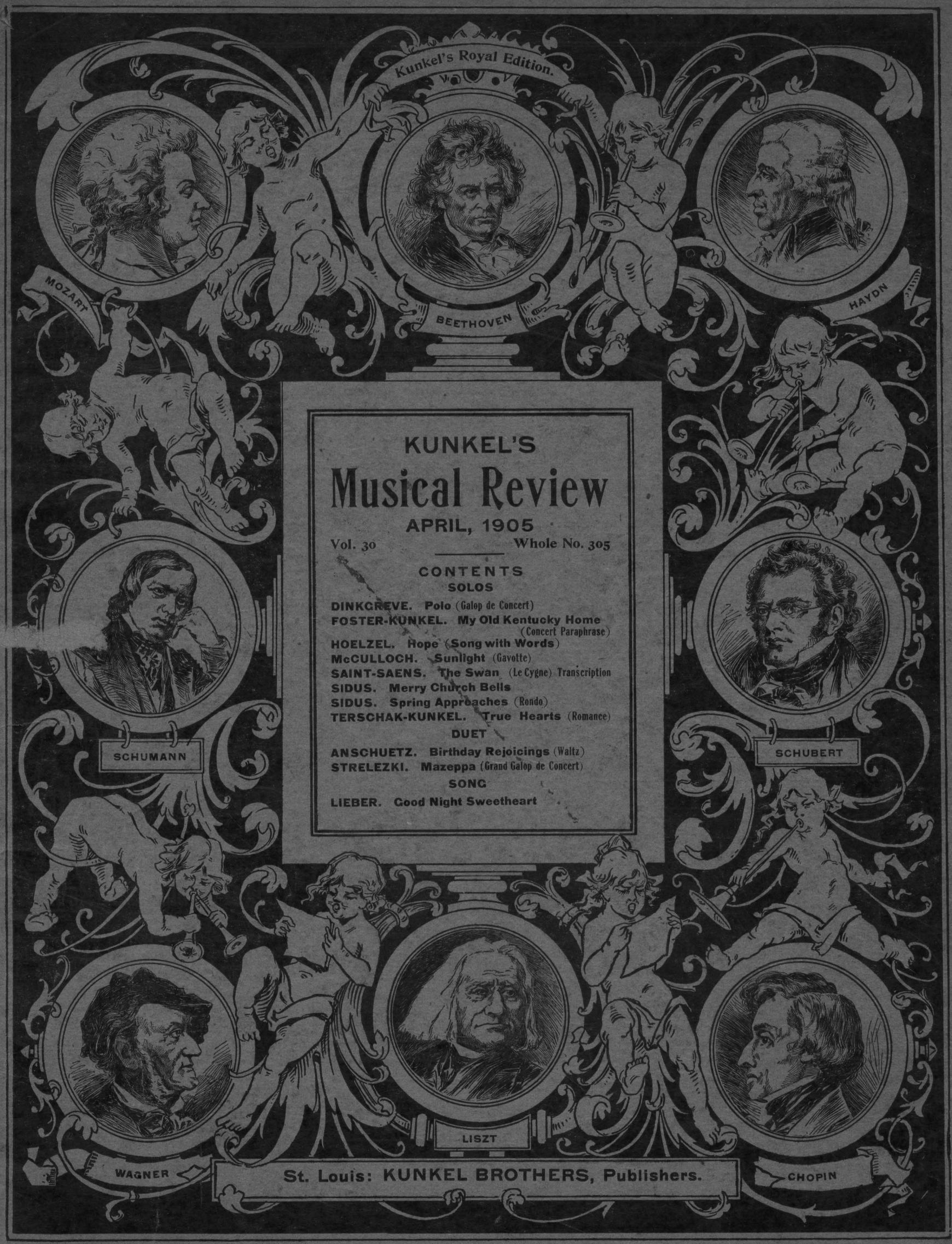

KUNKEL'S

Musical Review

APRIL, 1905

Vol. 30 Whole No. 305

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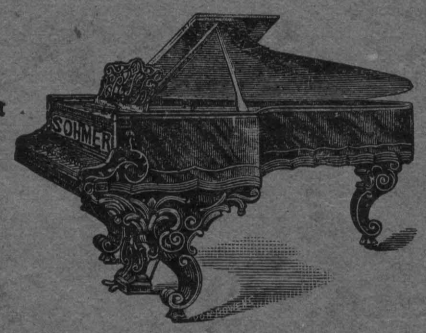

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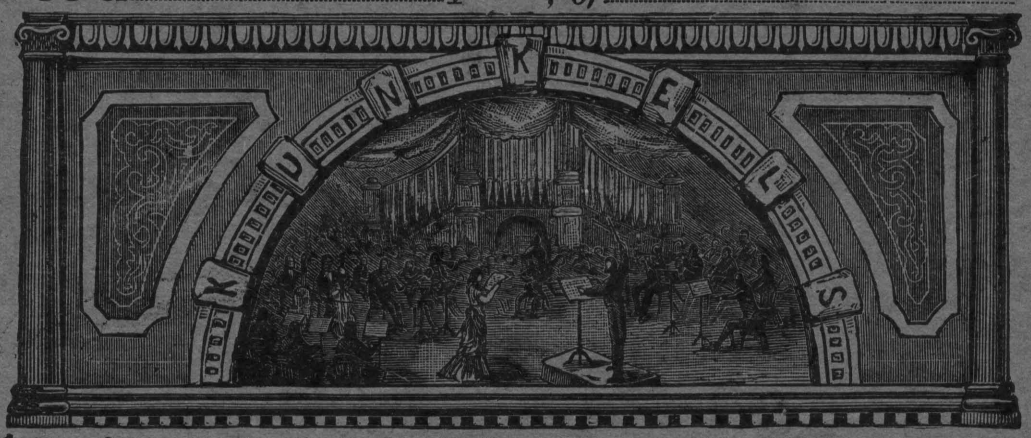

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WHO WAS THE GREATEST COMPOSER?

In the cource of an admirable and highly eulogistic article on "The Greatness of Mozart," W. J. Henderson wrote:

"Now a word for those who skim the surface of all critical comment and sum up their imperfect views to the misrepresentation of the writer. The author of this article has not said that he regards Mozart as the greatest composer that ever lived. He has been trying for a quarter of a century to decide who was the greatest composer, but he is further from the decision than he was in the beginning. Then he thought he had Beethoven comfortably tucked away in the back of his head, but that he would just take a little closer look at the others before springing his startling discovery on an unsuspecting public.

"It was that looking about that got him into difficulties. He has now arrived at the comfortable state of mind of the man in one of the Philippine Governor Taft's best stories. This man lived on the banks of Sashequachequarlie Creek. Said an acquaintance to him:

"'Jake, how do you spell the name o' this here creek?'

"'Wal,' said Jake, 'some folks spells it one way and some folks spells it 'nother, but I don't believe there be any right way to spell it.'

"This writer has almost concluded that there is not any greatest composer, because some are great one way and some another, and there you are.

"This writer has not said that he prefers Mozart to Wagner. Neither has he intimated that Wagner is not such great shakes after all. He does not indulge in the comparative method of criticism. It is not any one's business whether Mozart is greater than Wagner. One good reason for this is that they cannot be compared for they are of two totally different genres. Both are great. Why not try to enjoy both."

Gabriel Astruc is co-operating with Signor Sonzogno to organize an Italian operatic season in Paris and a Beethoven festival for May, like the Rhenish musical festival organized in connection with the inauguration of the Liszt statue and the Mozart celebration at Saltzburg. The Beethoven concerts will last four days, the program comprising Beethoven's nine symphonies, and singers of the highest internation reputation will be engaged.

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MUST THE TRUE NEGRO MUSIC BECOME OBSOLETE?

Some interesting statements about the true African music and its decline were made by Mrs. Jeannette Robinson Murphy, who is accorded a foremost rank among negro folklorists. Many people in America to-day, she said, not discerning the wealth and beauty of the true negro songs, not only tolerate the manufactured "coon songs," but fail to recognize their spurious quality. "Even poets of the colored race," she complains, "are adding to this great wrong, and are creating a false, flippant new song to be put into the mouths of a guiltless people." She urged that this generation owes it to posterity to see that the genuine negro music be handed down in all its purity. Writing in an exchange she said:

"The only plan which will effectually preserve the old slave music in all its beauty, its power, its quaint and irresistible swing will be for the negroes themselves, by the aid of skilled annotists, by phonographs, and by every art available, to awaken to the real value of this wonderful music. They alone can work in every corner of the unique and varied field, creating a new interest among their race alike in their camp-meeting 'spirituals,' the crooning lullabies of the nursery, and the roustabout songs of the river.

"The sporadic efforts of a few far-seeing negroes will avail little. The negro preachers over the entire South should be encouraged to lead in this grand work. Our judicious praise of their 'spirituals' might do much to prolong their life, but without united effort on our part looking to that end, and an increased interest and desire on theirs to sing those songs, they must surely die. Their songs, which need no instrumental aid of any kind, are even now, in our iconoclastic cities, being supplanted by hymns from regular English hymn-books, to the accompaniment of an organ—an innovation to be deplored, since this new singing is not to be compared in heart power to their own spontaneous outpourings."

Mrs. Murphy describes one of these "spirituals," which tells the story of the "Prodigal Son" in fully one hundred verses. This song, we are told, "like all of their others, is sung differently in every locality, and, furthermore, no negro ever sings the same song twice in just the same way." Again, she states that all of their hymns "lose immeasurably by being taken out of their original settings in the church and sung as solos, yet even in this form they produce a miraculous effect upon the emotions of both learned and the ignorant."

"The old aunties say that these songs are so 'filled wid de Holy Sperit' that they forget they are working if they just keep singing all the time. No Southerner ever doubts the truth of this statement.

"It is quite the fashion among learned Northern men to call this imported African music 'the only folk music of America.' Why should we not with equal justice call the transplanted Scotch, Irish, and the music of other races our American music?

"These melodies certainly were brought by the negroes from the Dark Continent along with customs and traditions and sickening voodooism which are surviving here to-day.

"To the majority of people the mention of a negro song brings up instantly visions of "I want yer, ma honey,' or 'Alabama Coon,' or even the lovely 'Suwanee River' and 'Old Kentucky Home'—all written by white people who are not so constructed mentally as to be able to write a genuine negro song."

According to Mrs. Murphy, all the older negroes implicitly believe that God Himself inspired the words of their hymns. Moreover, if by any miracle the Bible were lost to us today, she states, we could look to these unappreciated negro "spirituals" for fully one-fifth of its contents. Of some of the peculiarities of their music she writes:

"The negro by some mysterious power does not take a breath at the end of a line or verse, but carries over his breath from line to line and from verse to verse, at the imminent risk of bursting a blood-vessel. He holds on to one note till he has a firm hold of the next one, and then besides he turns every monosyllabic word into two syllables and places the accent where it does not belong, on the last half of the word.

"Negroes all seem to know by the most wonderful instinct every 'spiritual' which was ever born. Let a colored stranger from Kentucky go to a Louisiana church and begin to sing a new song; none of those present may ever have heard his song, and yet in a few moments they are all singing and patting it like mad, and the most singular, inexplicable thing about it is that each member of the congregation seems to know almost to a man as quickly as the singer himself exactly what words he is going to sing. No 'lining out' is every practiced in their singing; only with the "hymn-book' hymns is this quaint custom followed. They surely must have some occult telephathy among them, for they never make mistakes—viz., some singing one verse and some another.

"It is often stated that there is a continuous note of sadness running through all the negro music, and that the songs are usually in minor keys. I should say on the contrary, that the majority of them are in the major keys, and that there is a ring of jolity, wild abandon, and universal happiness in most of them. There are doleful passages occurring occasionally, and some sad minor songs, but even in these there is pretty apt to be a change into the major key before the hymn is finished."

Mrs. Murphy concludes her paper with the remarkable suggestion that "if the negro could be trained along his natural lines, and his race blood kept perfectly pure, there would come some day from this people one of the greatest orators, one of the greatest actors, one of the greatest romance writers, and surely the very greatest musician who ever lived."

WAGNER'S GREATEST WORKS.

Until time, the inevitable arbiter of all true greatness shall have let its stamp of approval on Richard Wagner's creations, the comparative merits of his master works—"Der Ring des Niebelungen," "Tristan and Isolde," "Die Meistersinger" and "Parsifal"—will furnish a subject for much discussion and provoke many differences of opinion, says an exchange. At present, we believe, the balance of choice rests between the three last named musical dramas, with a tendency in favor of "Tristan" and "Meister-

singer." A little book published in Germany sets forth the opinions of prominent musicians and critics in regard to Wagner's creations. Although the answers to the editor's question, "Which of Wagner's operas do you consider his greatest?" are many and varied the judgment is split between his drama of passionate love and his story of old Nuremberg. Little doubt tempermental differences explain the differences of opinion revealed in the majority of these answers. With art on so high a plane of perfection, the question as it presents itself to most of us is, after all, "which of Wagner's acknowledged masterpieces do I like best?" says Max Smith. "Parsifal" is recognized generally as the composer's most flawless work, considered purely as an accomplishment of musico-dramatic art. Yet many of those who are ready to appreciate it in this light do not hesitate to pour out their venom of disapproval on the master's wonderful poem and so do not hesitate to speak of it in the same breath —as one writer in this city actually did—with so cheap a composition as Donizetti's "Lucrezia Borgia." This simply because "Parsifal" is not to their taste; because the religious spirit which pervades it, together with its glorification of celibate purity, "rubs them the wrong way."

HAYDN'S NEWLY FOUND OPERA.

The parts of the newly found opera of Haydn, "The Knight Roland," rendered as a concert number at Frankfort-on-the-Main last week, are pronounced by critics to be genuine Haydn, revealing his sprightly mirth at his best. This music, buried for a hundred years, produced singular emotion among its hearers, who were pensive rather than demonstratively appreciative.

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PADEREWSKI ON STUDY.

"Chopin and Bach should be studied every day," said Ignace Paderewski recently. "Strange as it may appear, I consider Bach and Chopin kindred spirits. Chopin, although upon superficial examination, his compositions seem antithetical to Bach, was more influenced by the great Johann Sebastian than by any other composer. Of course Beethoven, Bach, and Chopin must be studied not only with intelligence, but also with sympathy. Great attention must be paid to phrasing, which is just as important in music as it is in poetry. To the casual student Bach's "Wohltemperirtes Clavier," his "Thirty-three Variations on a Theme," and his "Inventions" are merely mathematical. This view does Bach a very great injustice for he is often as truly a lyric poet of the pianoforte as Chopin himself. You must acquire the habit of listening to what you are playing; only in this way can you criticise your tone production, variety of touch, and the general artistic effect of what you are playing. You must give to the piano a soul and poetical expression.

"Tranquil grandeur and dignity are usually to be aimed at in playing Bach, but there is also a frequent demand for brilliancy and fire, and also for lyric expression. In Bach we meet with polyphonic treatment, not only as regards quantity, but quality also, and thus this great master is invariably strong, vital, and fresh. You must avoid exaggeration, not only in gesture, but also in your playing. Be enthusiastic by all means, be poetic, be imaginative, but withal be sane.

"Chopin was a great inventor, not only in his technical treatment of the pianoforte, but in his compositions considered as such. He has new things to tell us and new ways of telling them. No pianist ever equaled him in the exquisite refinement of his dictions. Study him carefully and you will find no melodic, rhythmic, or harmonic commonplaces, no vulgar melodies or halting rhythms. We could study Chopin for a lifetime and he would then have something new and fresh and beautiful to tell us."

D'ALBERT'S INTERESTING CHAT.

Eugen D'Albert, who was just introduced to New Yorkers preparatory to making an extended tour of the United States was a victim recently of the omnipresent newspaper man. In answer to some questions he said: "I do not practice the piano at all," said he later on, upon being asked his hours of work, "except when I have to play. There are weeks and months that I do not touch the piano. * * * When I am composing I do not touch the piano at all. In fact it was Liszt who made me a pianist. I was composing when I met him. He would have me play. My first concert was a very great success, and so I still play and play, but I would much rather compose my operas.

"I play at Berlin, at Leipsic, at Munich, all through Germany, for six months out of the year; then I go to my villa in Italy, at Lago Maggiore, and stay there the rest of the time. There I composed my operas of 'The Improvisator, 'The Departure,' and 'Cain.'

"O, yes; Italy is the country for composing operas. No, I do not know why the skies are bluer there than elsewhere, but it is true. It is difficult to explain, as difficult as why I like Beethoven best and why I do not practice unless I have to play, and why my fingers remain nimble even when I do not practice. All of it is very difficult to explain."

"What is your opinion?" inquired the reporter, "of modern pianists?"

Mr. D'Albert turned his head sidewise and shrugged his shoulders. "To speak truthfully," he answered then, "I never hear them. I know they play. Of course they play. I hear of their playing, but when I have finished playing myself that is quite enough.

"I don't want to hear any more piano, any more concerts. I go to the theatre or to the opera, but never to a concert. Really, these days so many play well, fairly well; a great deal too many. It is disgusting how mediocrily well everybody plays. Now in Berlin it is atrocious. It is, really. Any little pianist there can give a concert. To empty chairs mostly, but he gives it nevertheless. It is terrible on the critics in Berlin, that they have to hop about so; first to one concert and then to another the same evening. Sometimes to five in one evening. How can they do justice to five? How can they criticise more than one piece at each? Impossible!

"It is a pity that so many people play. It would be better if a few played only, and some of them very very badly. Then there would be less playing and fewer concerts.

"It is not so in New York. New Yorkers will not permit any little mediocre pianists to rent Carnegie Hall or the Metropolitan Opera House and give a concert.

"Quite right they are. They must have the best there is to be had for the money, New Yorkers."

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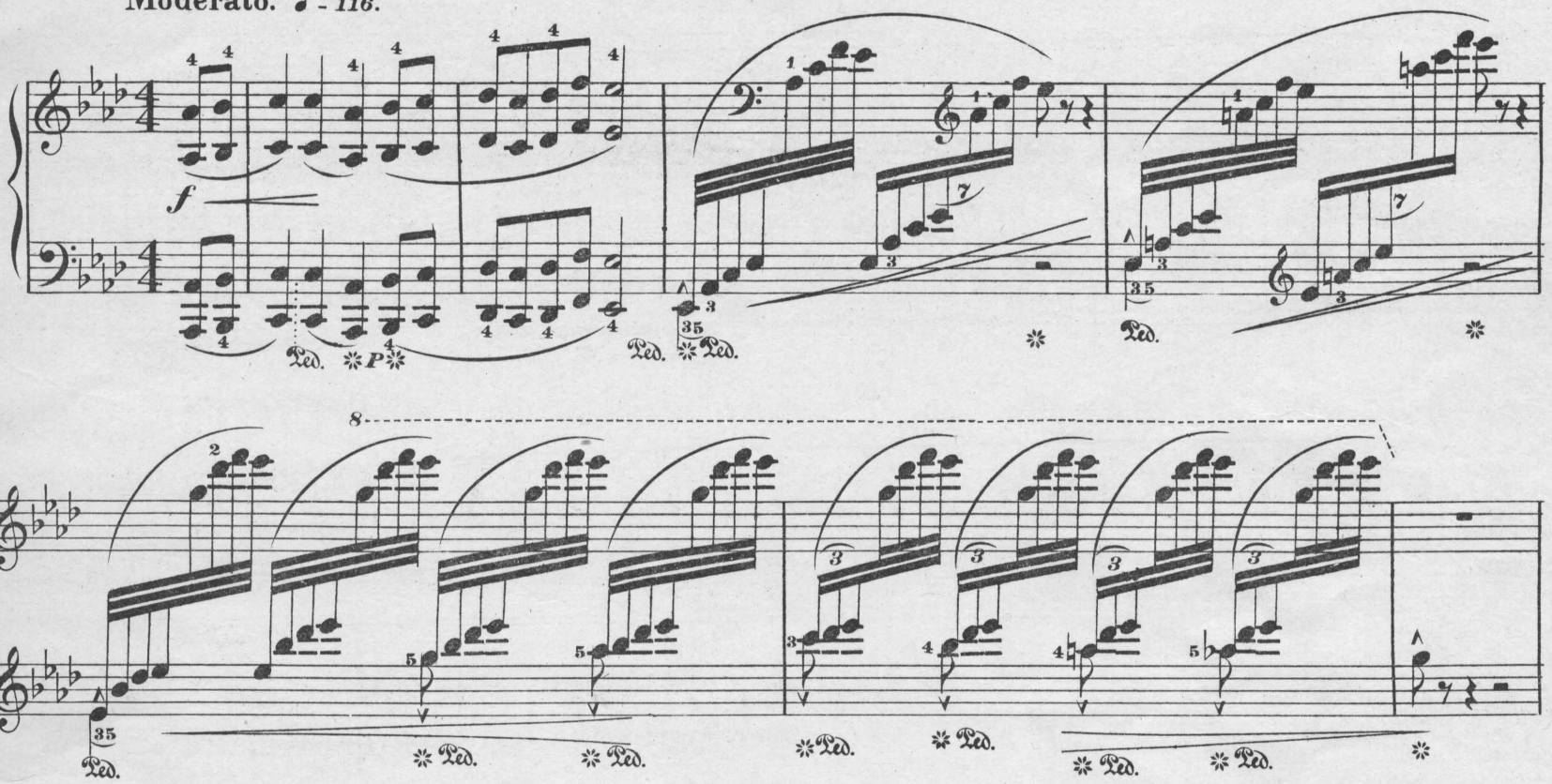
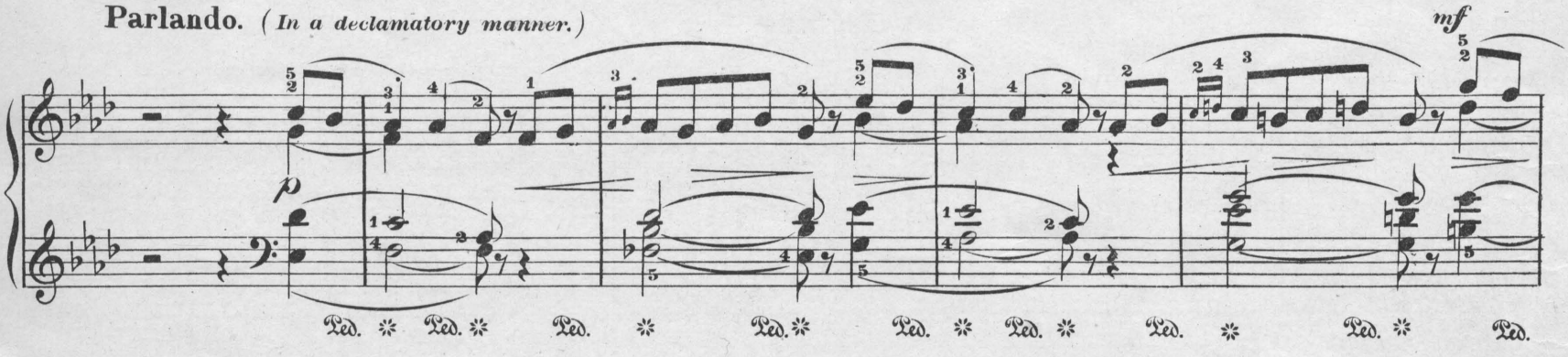
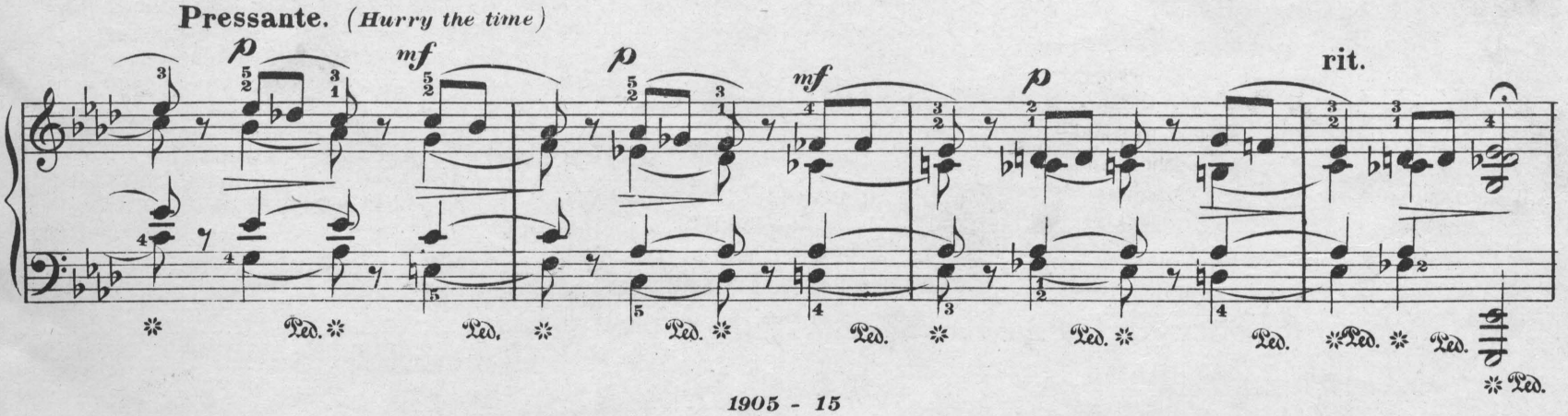


Parlando. *(In a declamatory manner.)*



Pressante. *(Hurry the time)*



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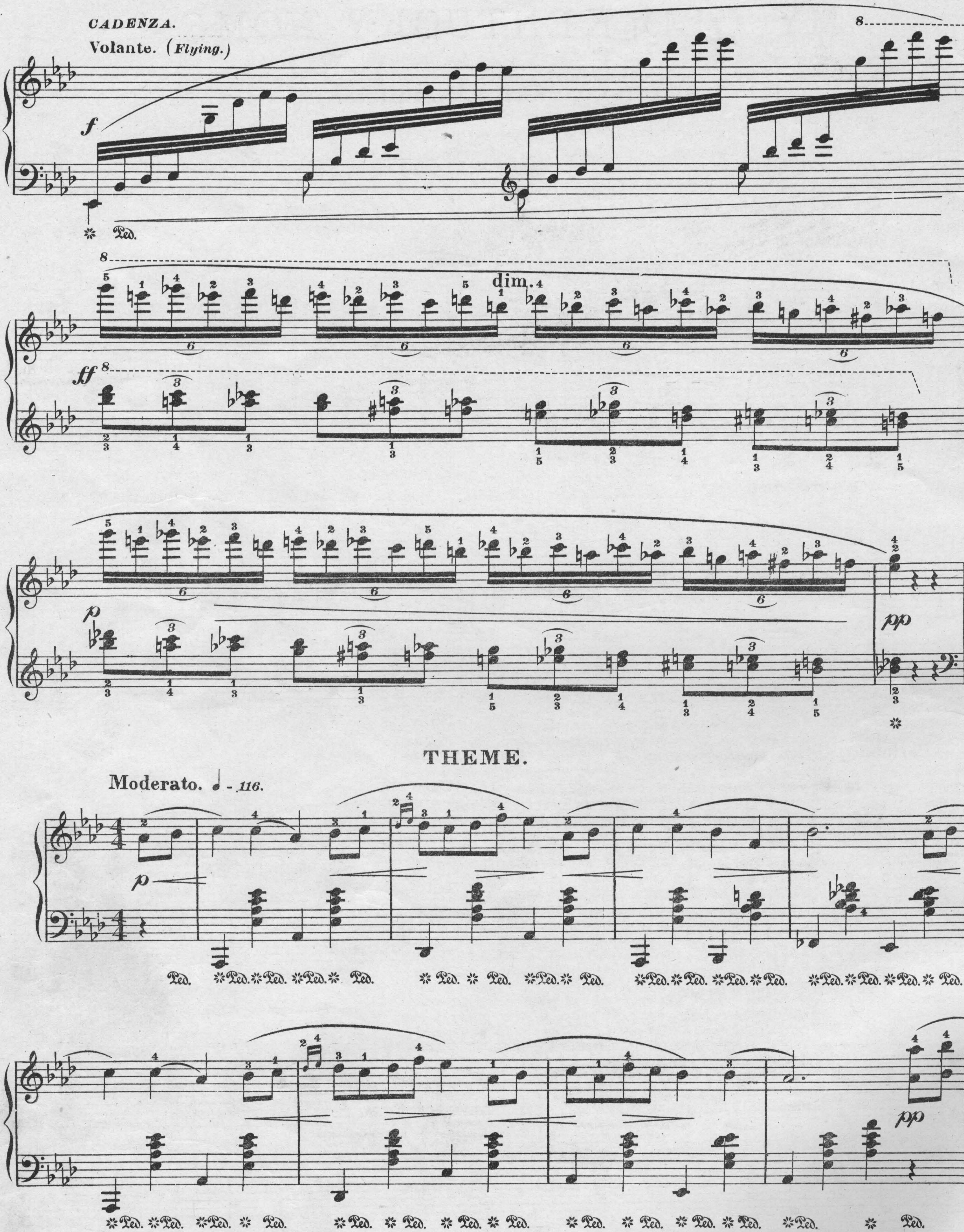
CADENZA.
Volante. (Flying.)
f
dim.
ff
p
pp
THEME.
Moderato. 𝅗𝅥 - 116.
p
pp

una corda. (*one string_ with the soft pedal.*)

Tre corda.
(*Three strings*)

(*release soft pedal.*)

poco rit.

a tempo.

una corda.

L'istesso tempo. ♩ - 116. *(At the same time as before)*

Var. I.

p

Tre corda.

cresc.

L'istesso tempo ♩ - 116.

Var II.

Marcato la Melodia.
(The melody well marked.)

molto cresc.

8

f

Ped.

con leggiarezza. (*with much lightness.*)

dim.

8

p

pp

una corda.

Ped.

ppp

L'istesso tempo. ♩ - 116. Cantabile - (*Singing.*)

Var. III.

pp

una corda.

Ped.

pp

mf tre corda.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

pp *pp*

* Ped. * P * P * P * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

una corda. rit. tre corda.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Con anima. rit.

f

Ped. * Ped. * Ped. * Ped. * Ped.

CADENZA.

Volante.

f

8 8

* Ped. * Ped.

8

cresc.

ff

Ped. Ped.

Allegretto. ♩ - 84. **Giocoso.** (*Sportively and playfully.*)

Var. IV.

p

Ped.

cresc.

Ped.

Ped.

Ped.

Cantabile.

marcato il basso. *(mark the bass.)*

Ben misurato. *(Well measured.)*

marcato il canto.

or thus.

una corda.

pp

or thus.

pp

dim. *ppp*

ppp

Tre corda.

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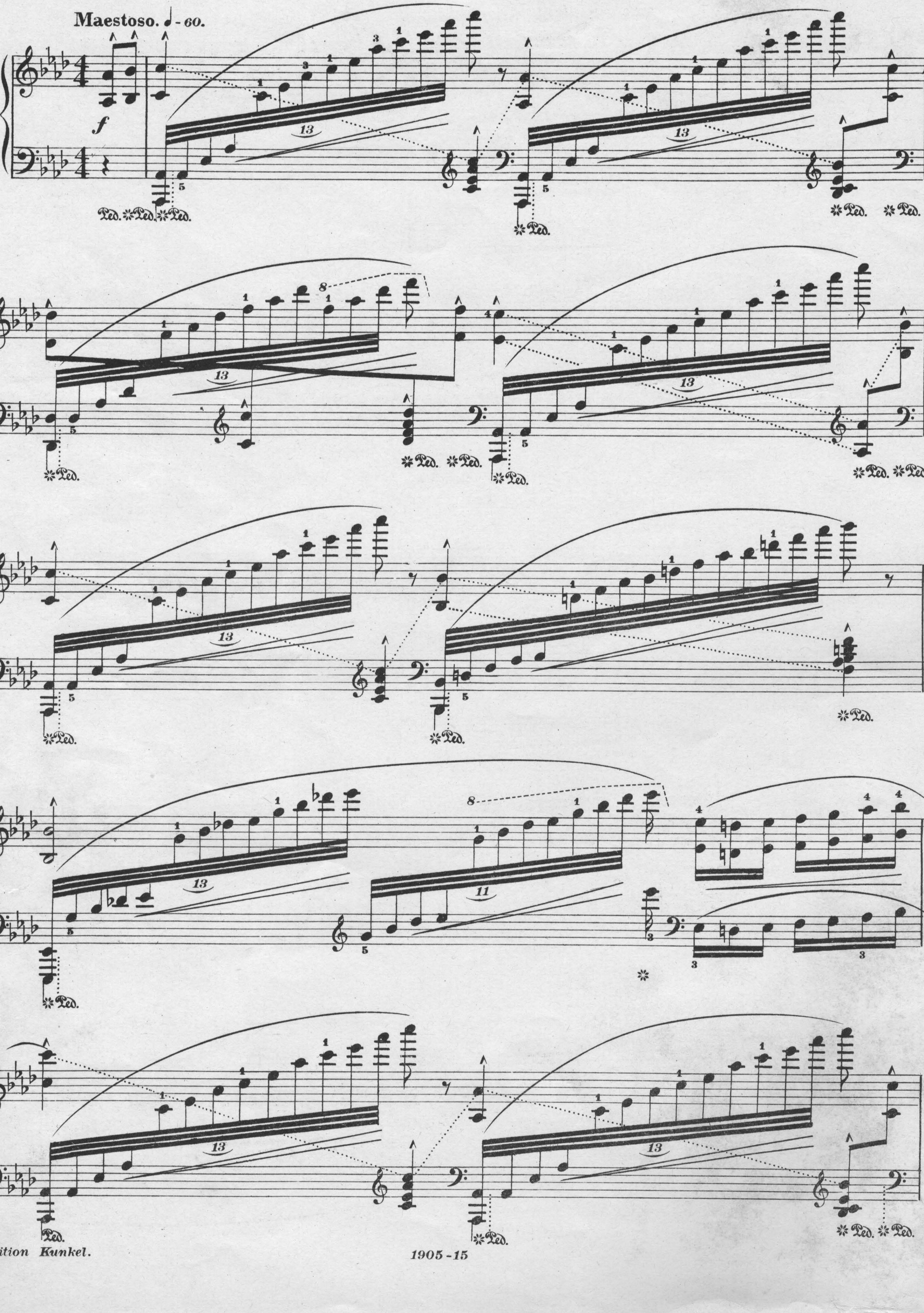
FINALE.



poco rit.

a tempo.

ff *f*

f

8

Ped. Ped.

8

Ped. Ped.

8

pp una corda.

Ped. Ped.

8

Ped. Ped.

poco rit. Tre corda.

8

Ped. Ped. Ped.

a tempo.

ff

poco rit.

ff

Con anima_ accelerando.

ff

Grandioso.

sff

fff

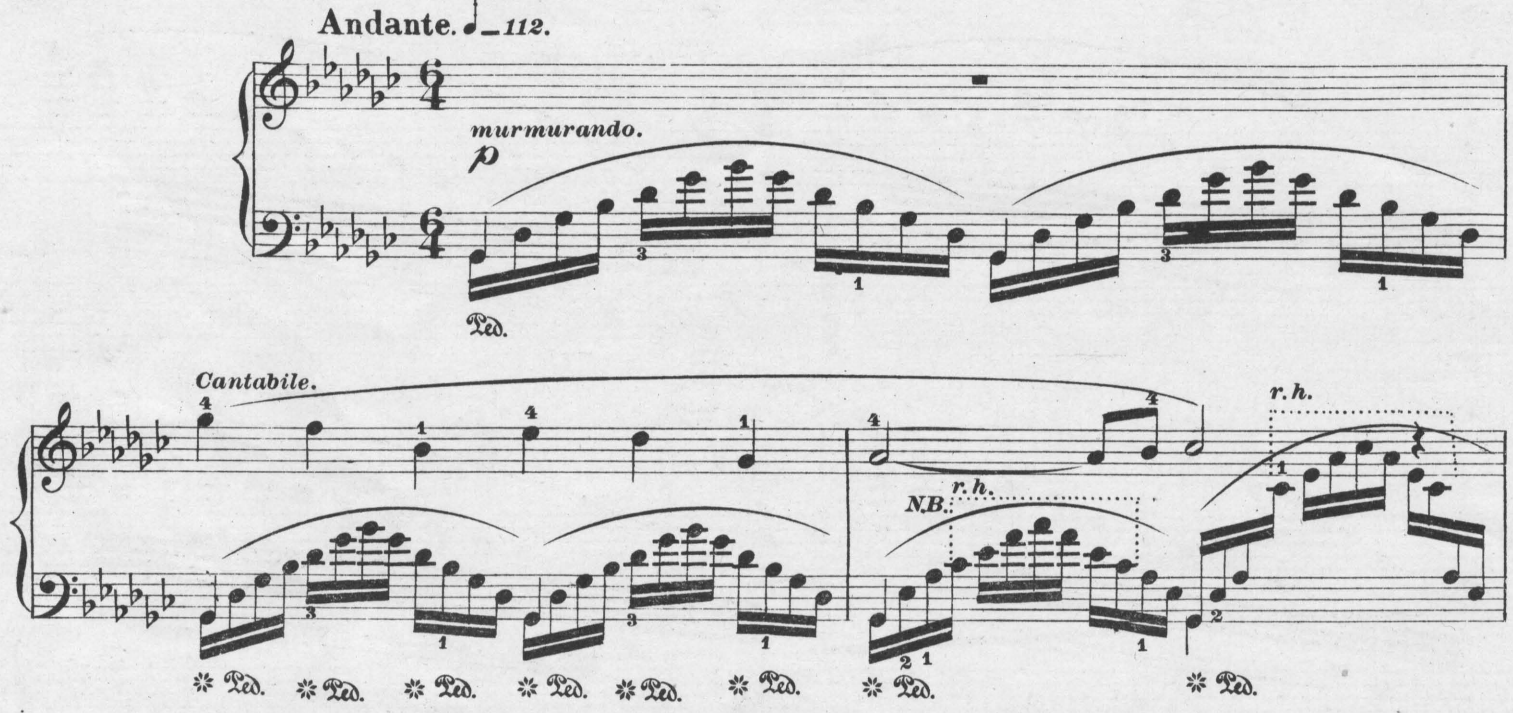
THE SWAN.

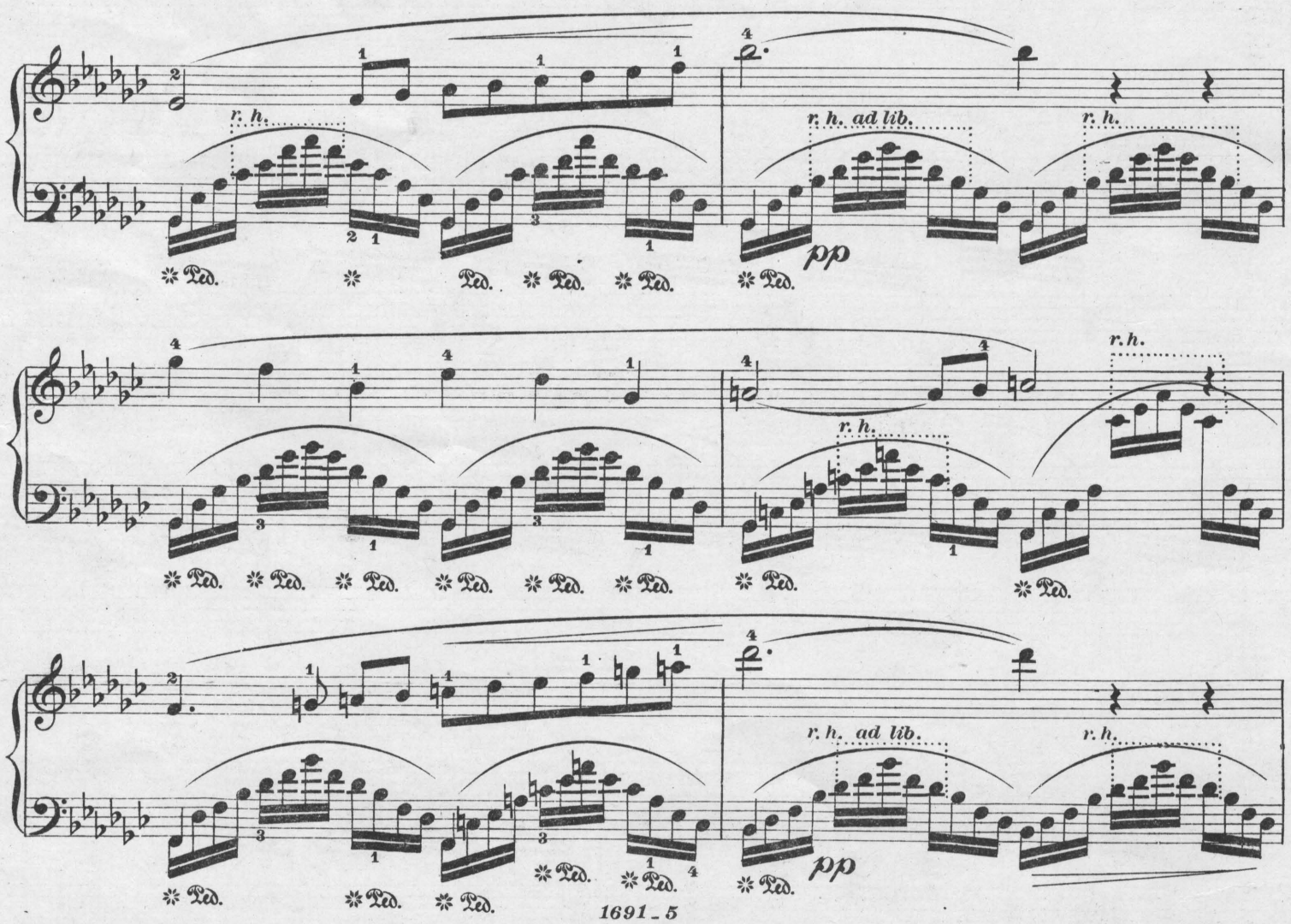
(LE CYGNE.)

Melody.

N. B. Notes marked r. h. may be played with the left hand if so preferred.

C. SAINT-SAENS.





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r. h.

r. h.

r. h.

cresc.

molto cresc.

molto rit.

a tempo.

r.h.

fp

r. h.

Edition Kunkel.

r. h.

r. h.

r. h.

dim.

poco rit.

a tempo.

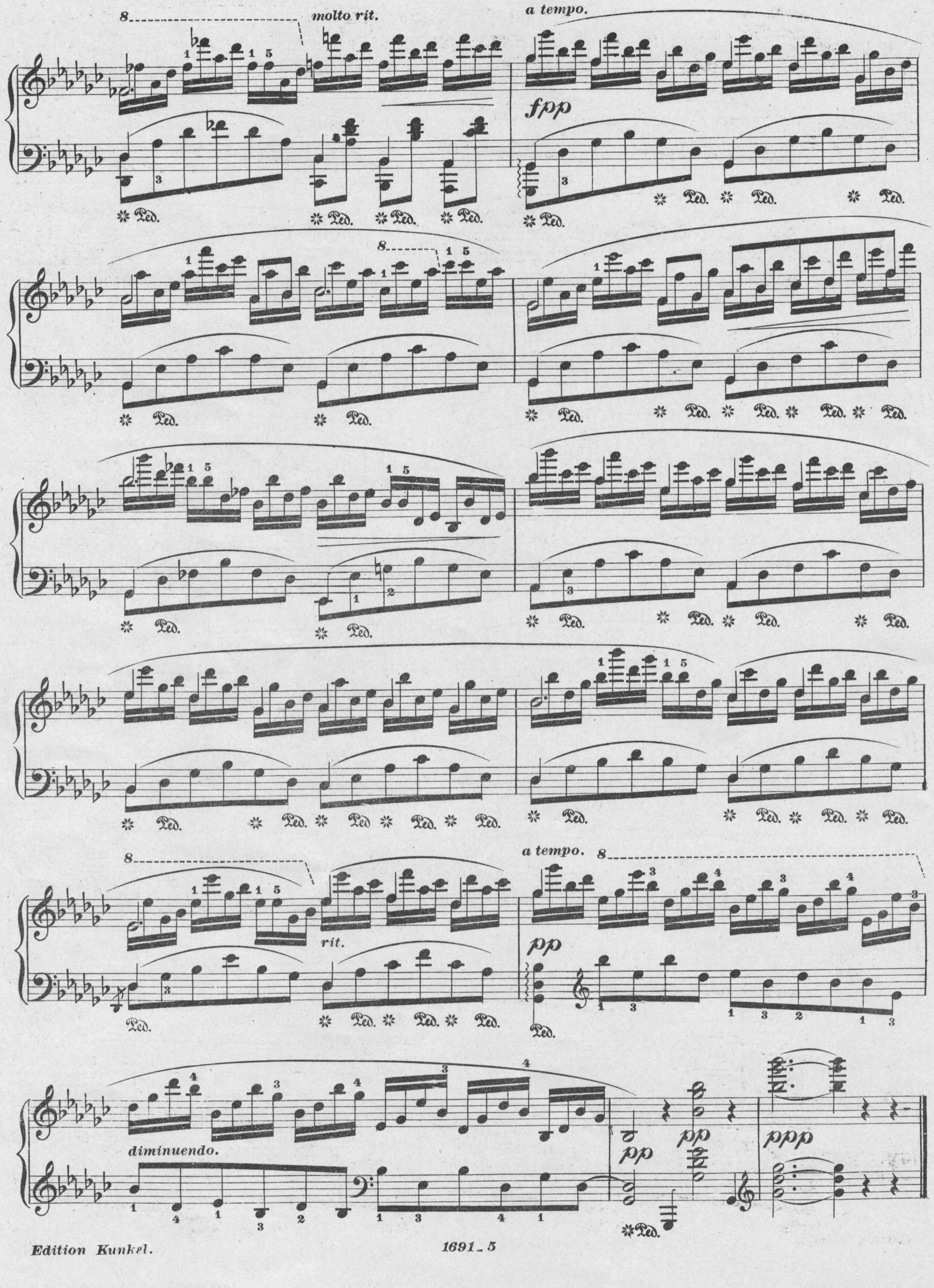
pp

pp

pp

cresc.

molto cresc.


molto rit.
a tempo.
fpp
Ped.
rit.
a tempo.
pp
diminuendo.
pp
ppp

TRUE HEARTS.

Notes marked with an arrow(↘) must be struck from the wrist. (Sur Thêmes de Terschak.)

Moderato. ♩=69.

Charles Kunkel.

Cantabile.

p

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

rit. *a tempo.*

p

p

p

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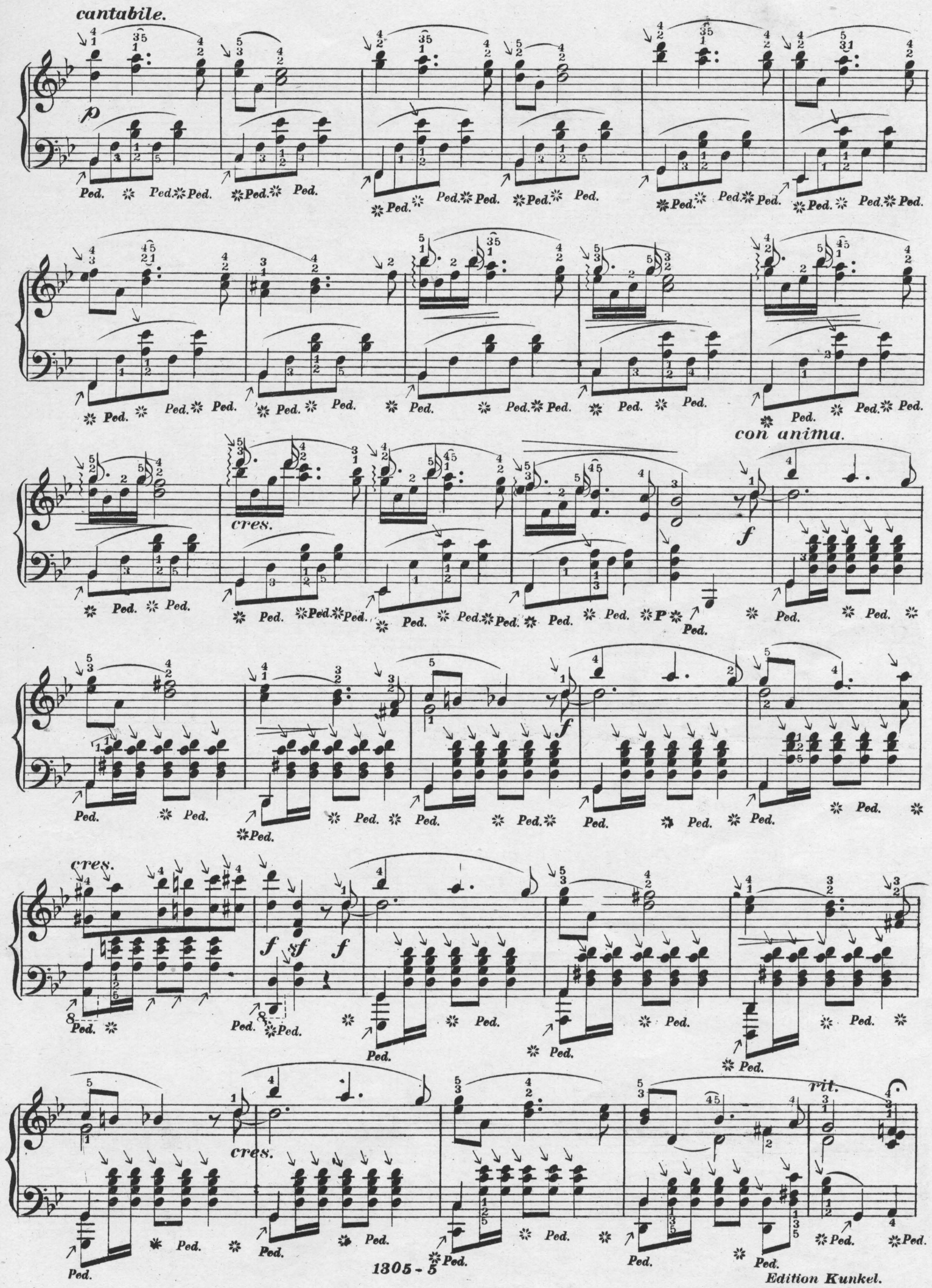
rit. a tempo.

rit. a tempo.



Edition Kunkel.

a tempo.

rit.

a tempo.

Edition Kunkel.

rit. a tempo.

cres.

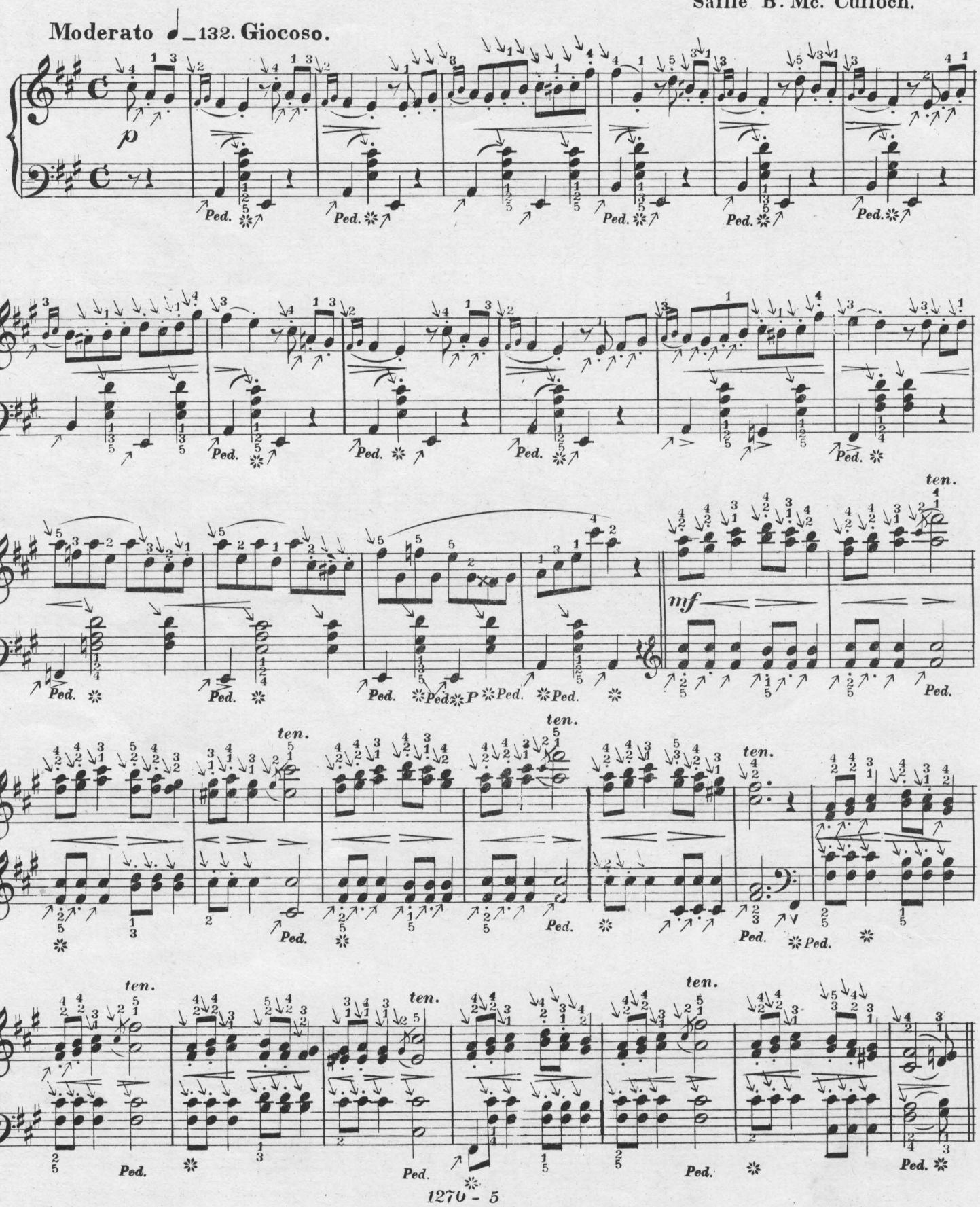
a tempo.

SUNLIGHT.

GAVOTTE.

Notes marked with an arrow (↘) must be struck from the wrist.

Sallie B. Mc. Culloch.



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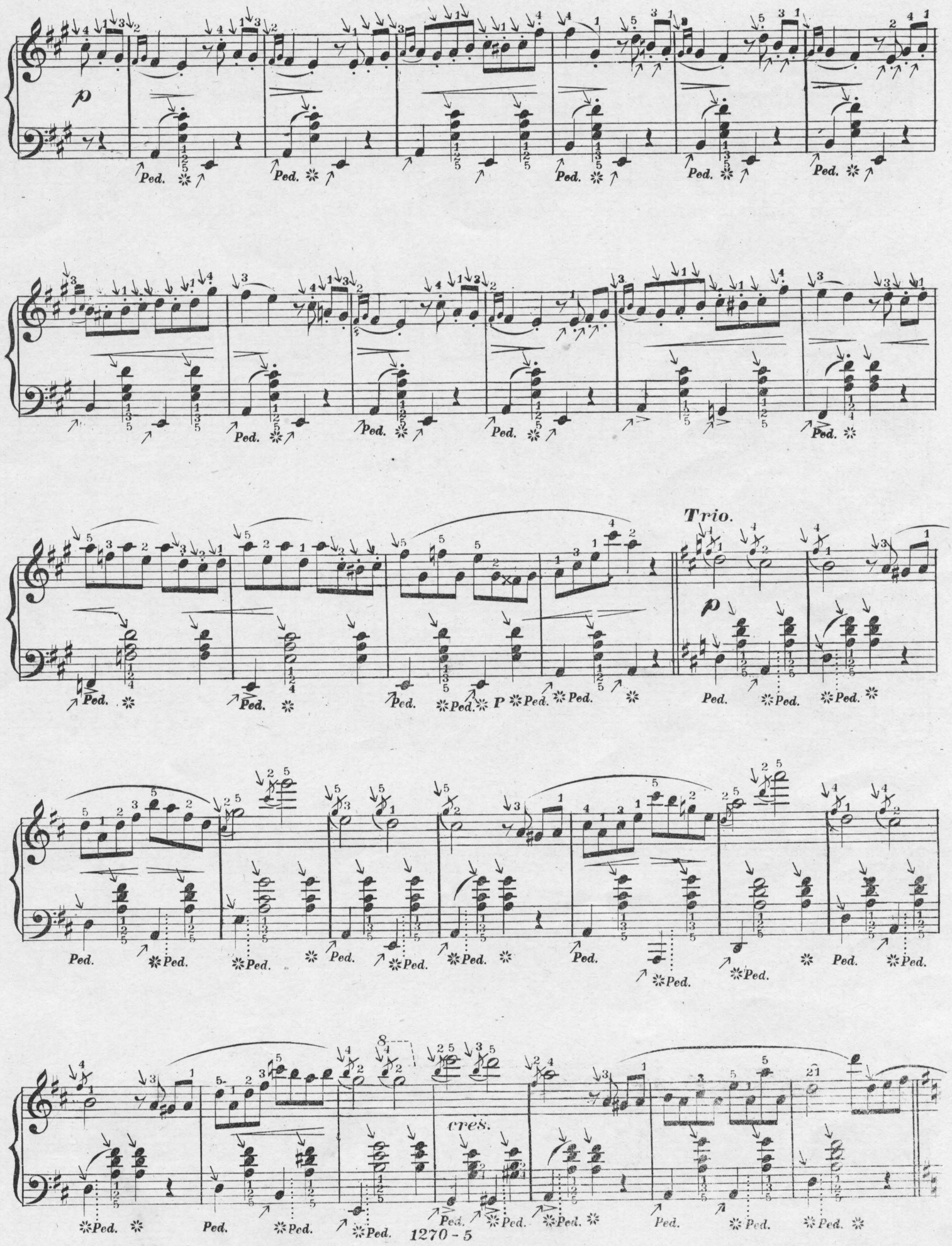
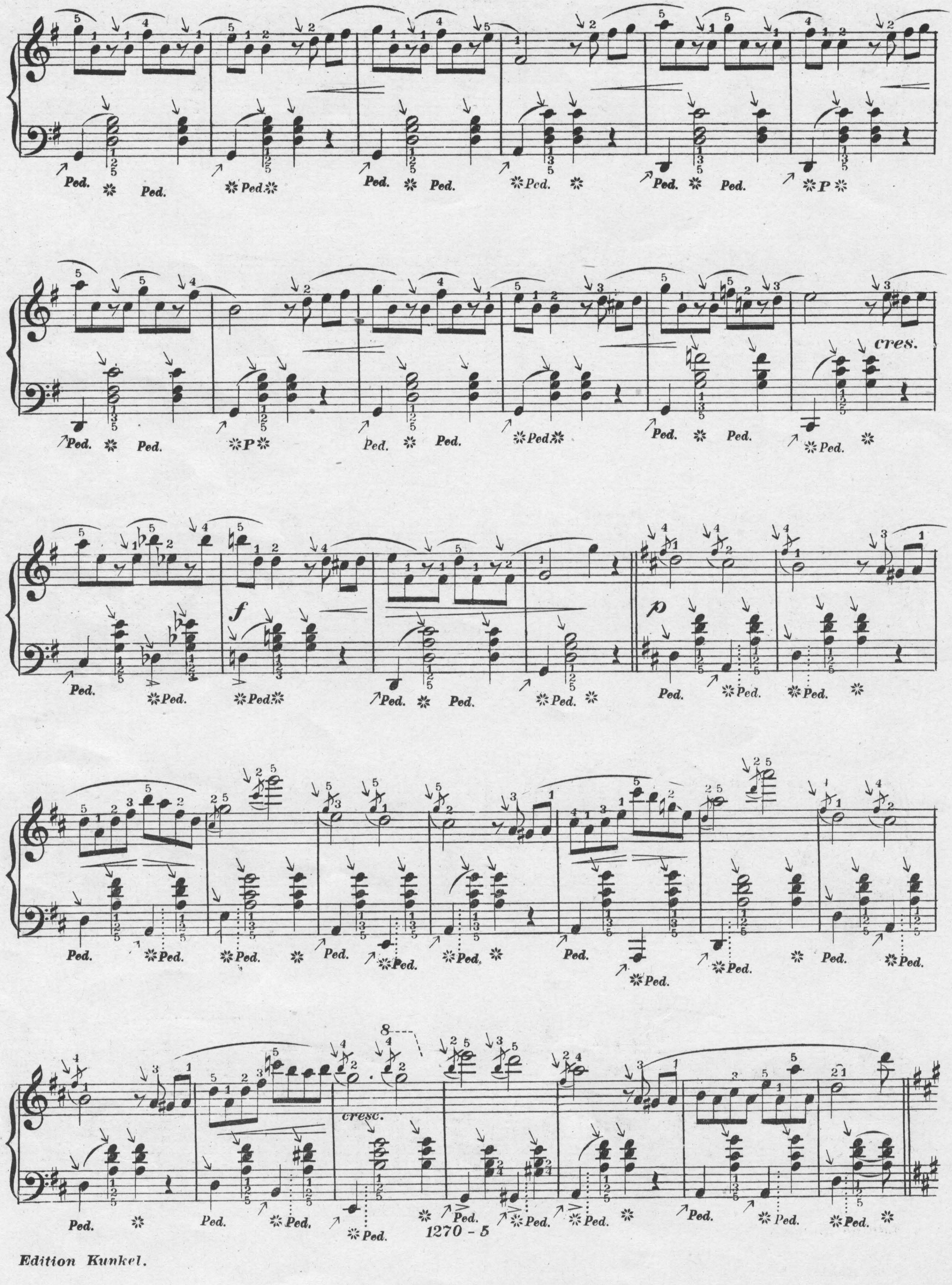
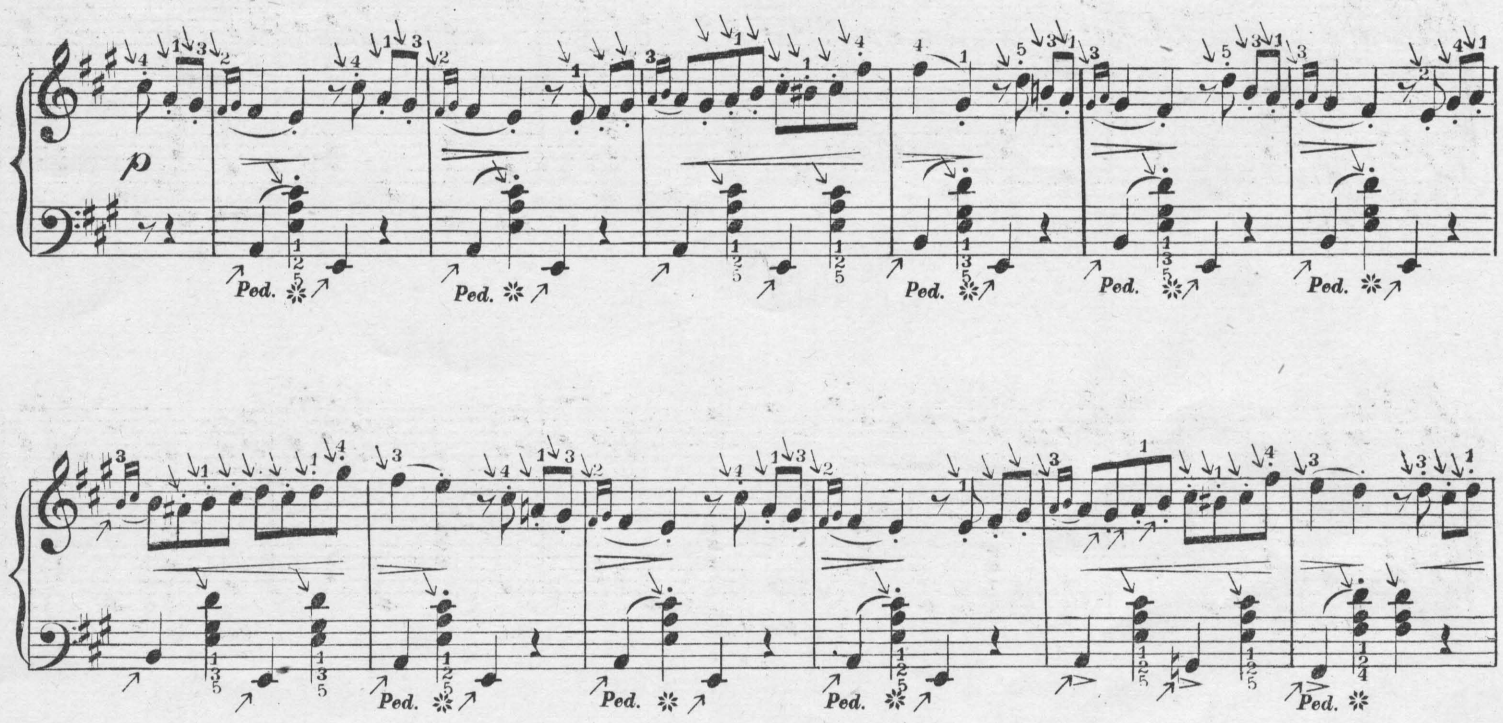


Edition Kunkel.


Ped.
cres.
cresc.



Edition Kunkel.

Con anima.

Edition Kunkel.

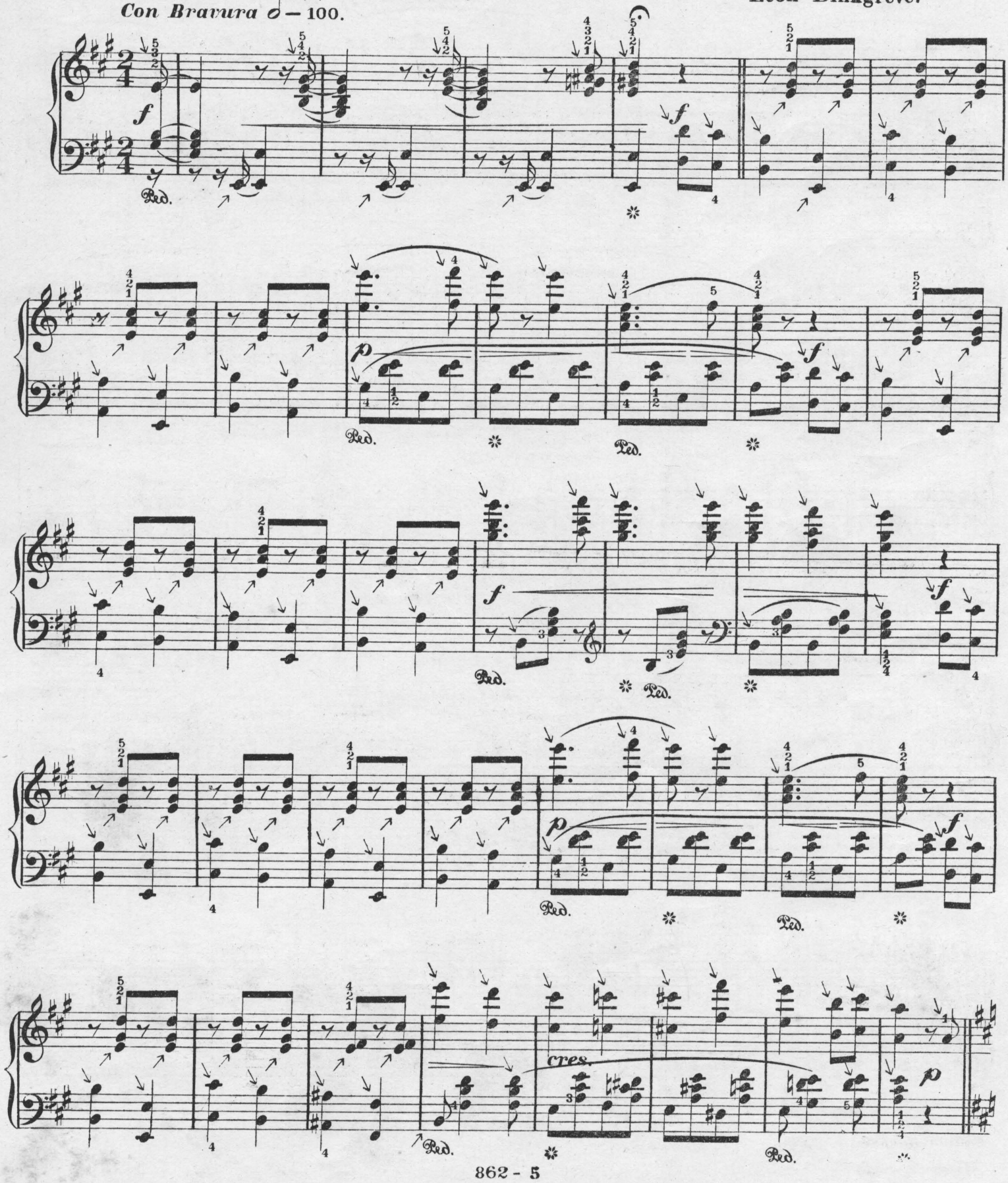
POLO.

Galop de Concert.

Notes marke with an arrow (↓) must be struck from the wrist.

Leon Dinkgrève.

Con Bravura ♩ = 100.



862 - 5

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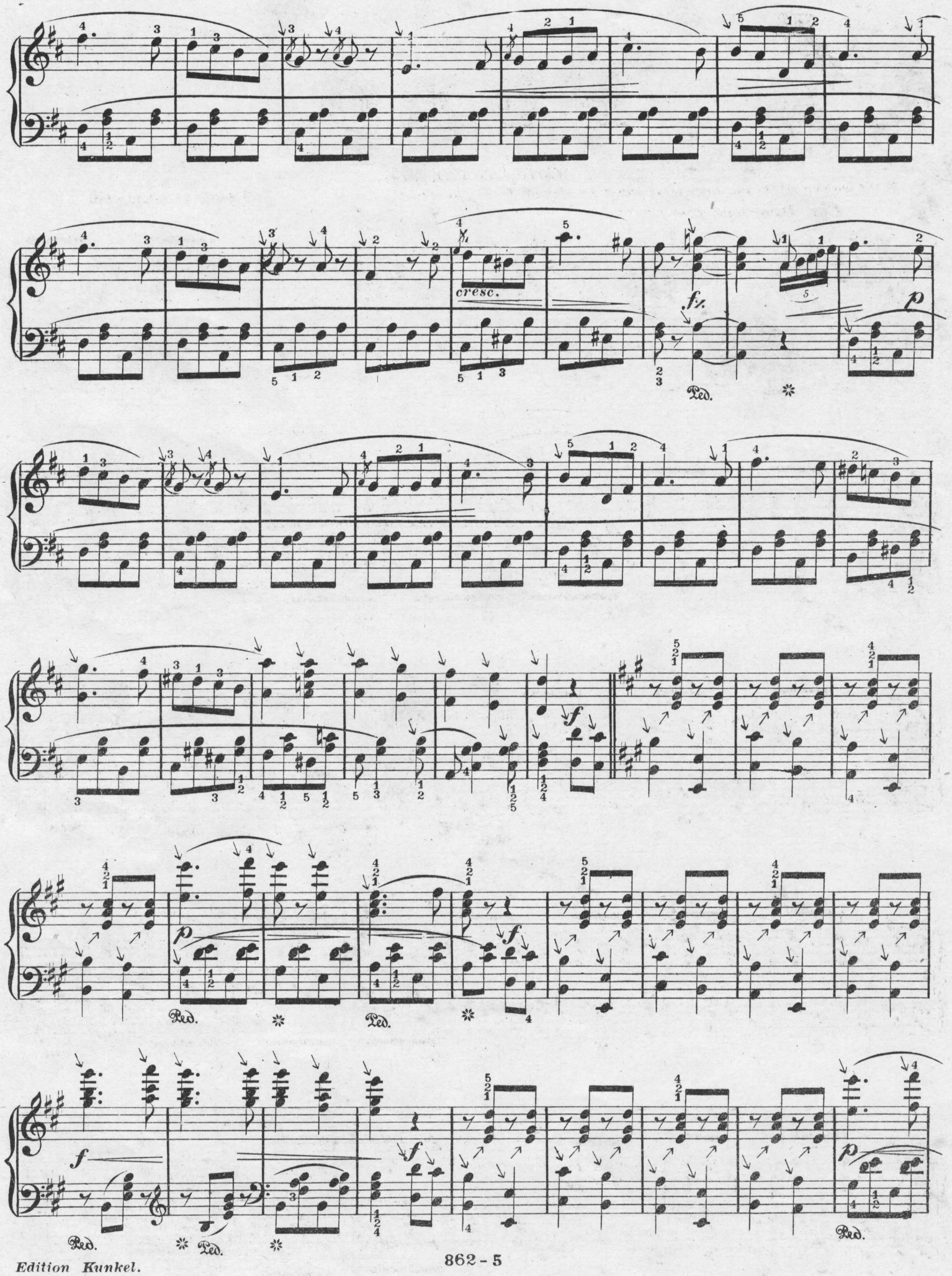

cresc.
fz.
p
Ped.
f
p
Ped.
f
Ped.
f
Ped.
p
Ped.

5

Ped.

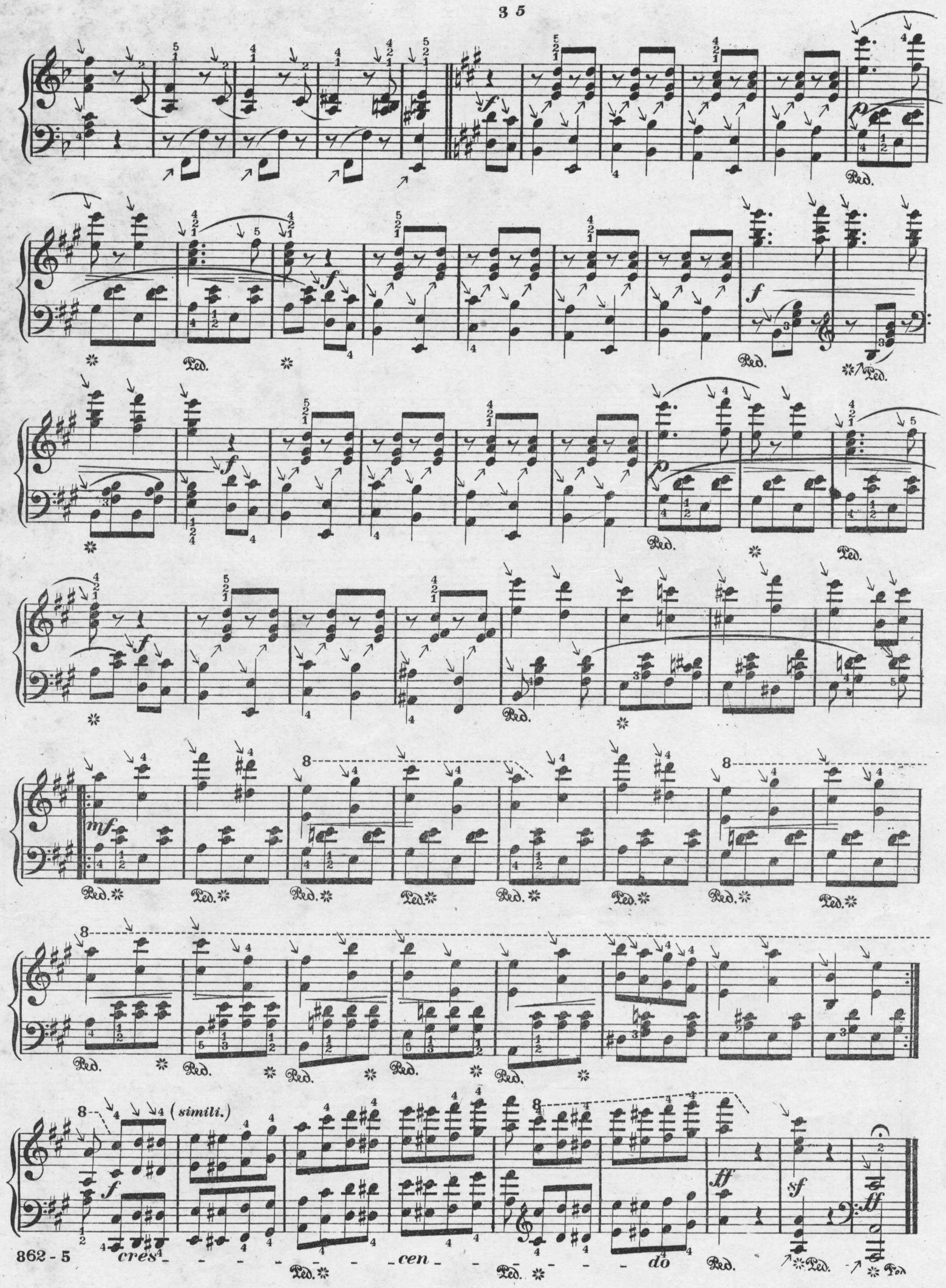
Red.

TRIO.

Edition Kunkel.

3 4

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

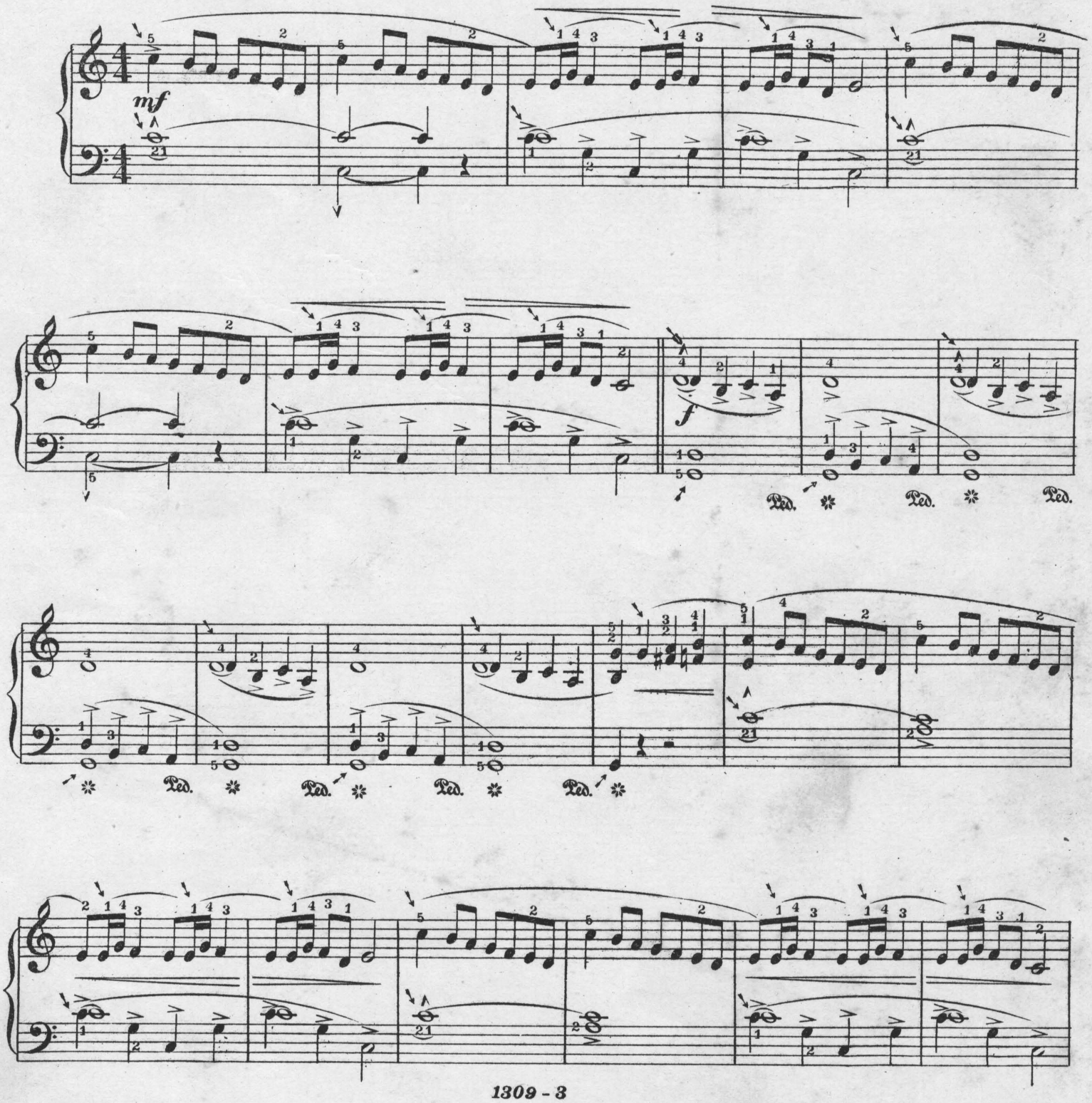

(simili.)
cres - - - - - - - cen - - - - - - - do

MERRY CHURCH BELLS.

Notes marked with an arrow ↘ must be struck from the wrist.

Carl Sidus. Op. 218.

Allegretto *(Lively.)* 𝅗𝅥=84.



1309 - 3

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f

Ped. Ped. Ped. Ped. Ped. Ped.

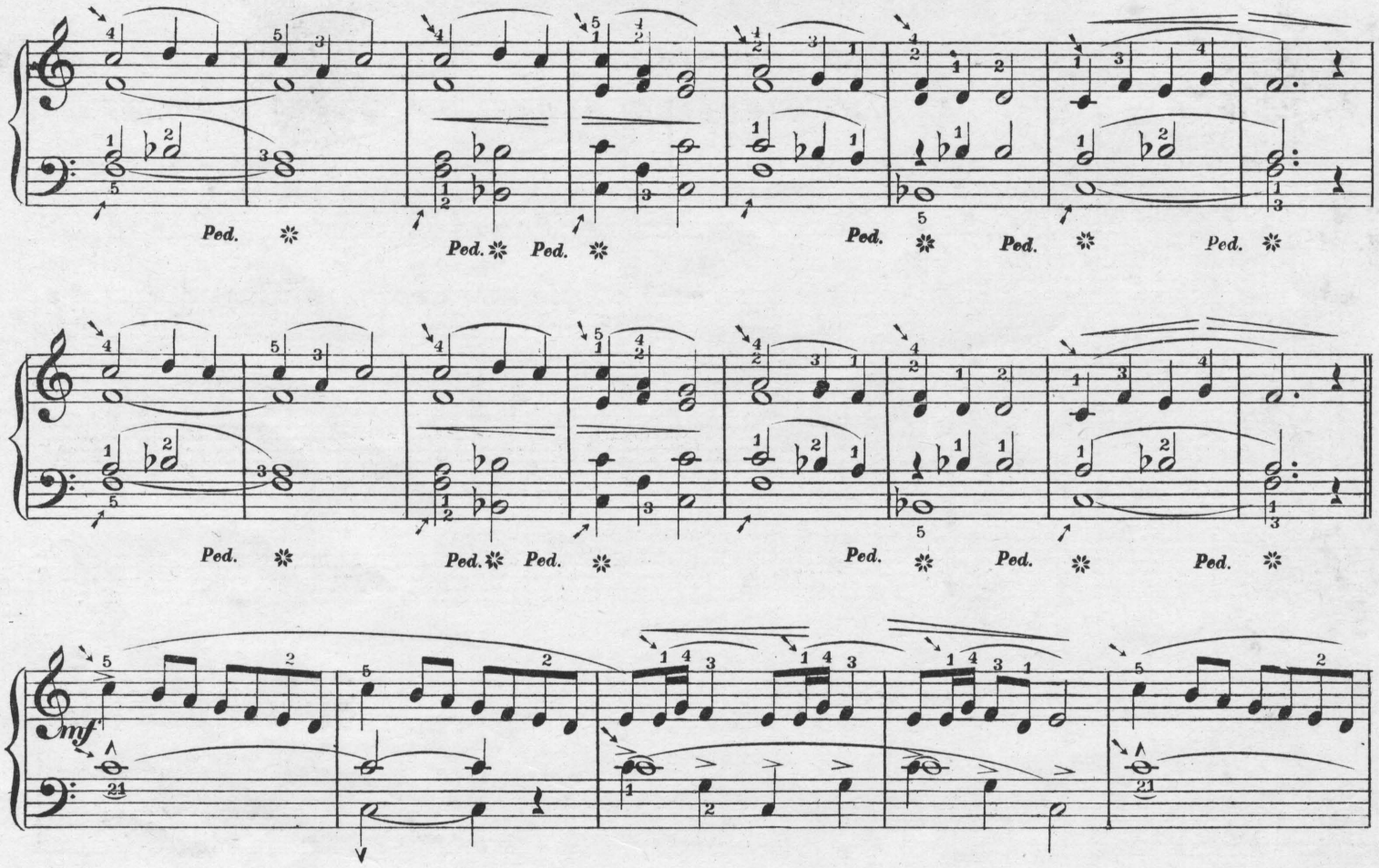
Ped.

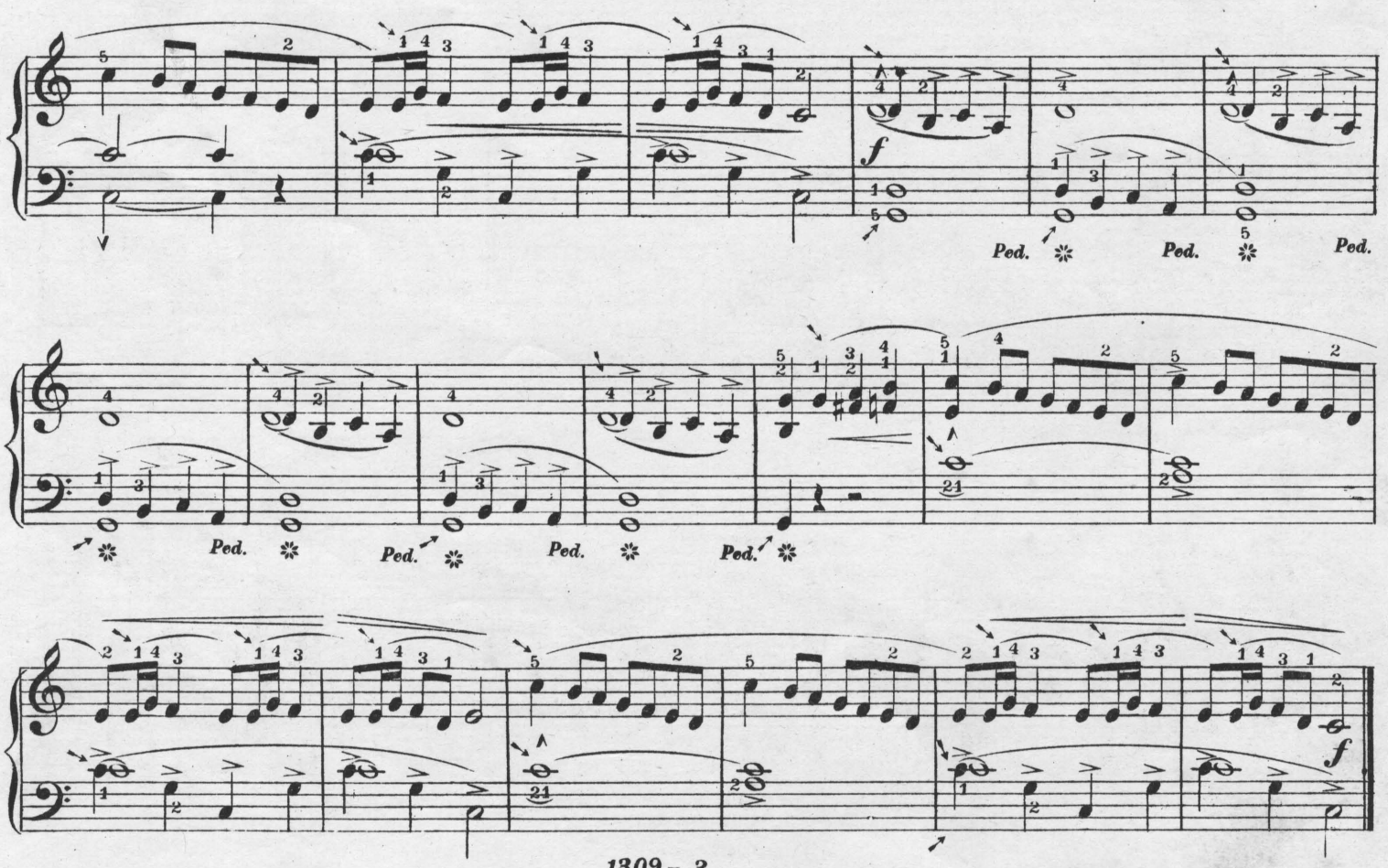
Choral. (Nearer my God to Thee.)

p

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.





Edition Kunkel.

SPRING APPROACHES.

RONDO.

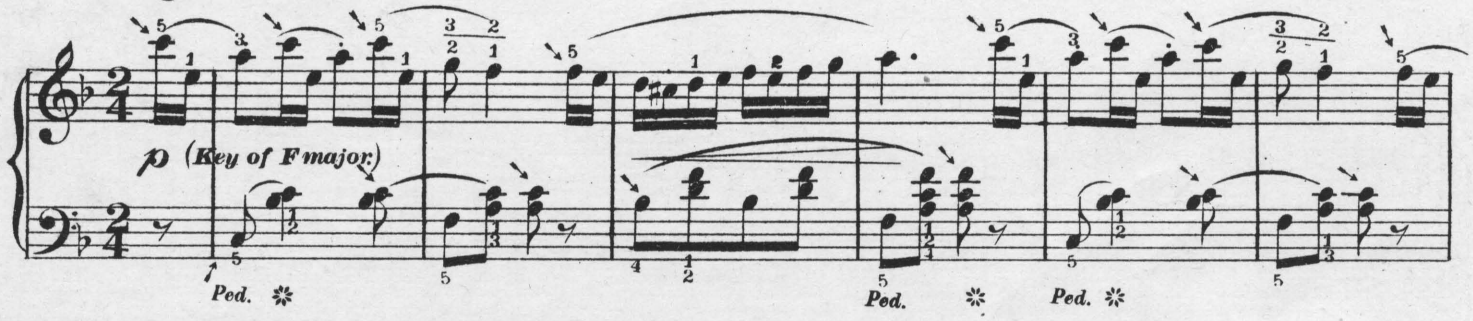
(DER FRÜHLING NAHT.)

FREDERICK KUHLAU.

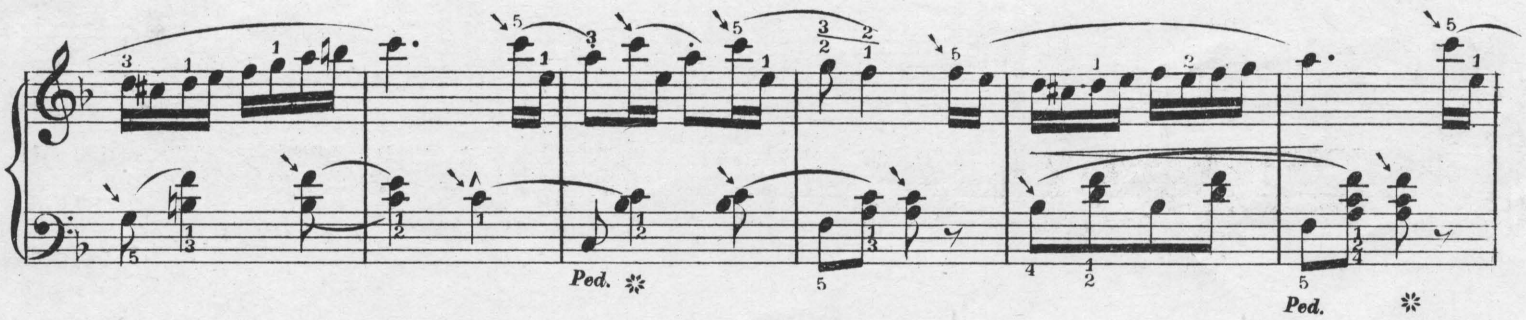
Notes marked with an arrow (↘) must be struck from wrist.

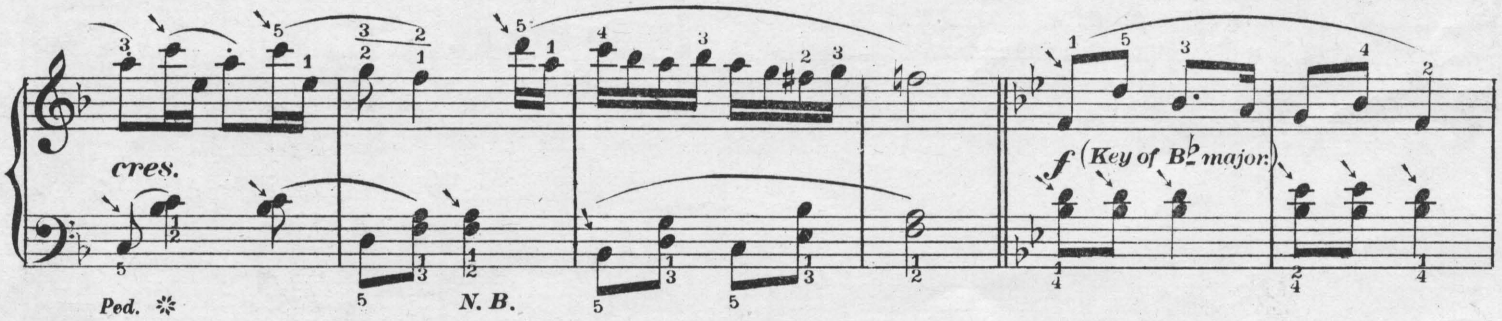
Carl Sidus Op. 213.

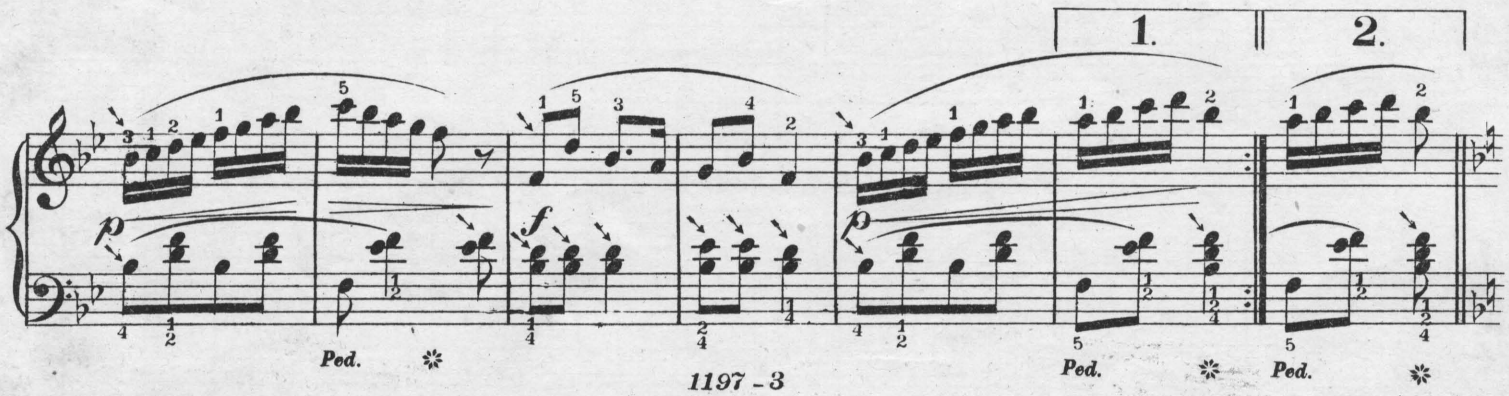
Allegro. ♩ = 120.



For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.







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N. B. Heed the change of fingering.

Edition Kunkel.

p

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ N.B.

cres.

f (Key of C major.)

mf (Key of A minor.) N.B.

1. 2.

f

Ped. ✲

Edition Kunkel.

p Ped. Ped. Ped.

Ped. Ped. Ped. *cres.* N. B.

f *p* Ped. *f* *p* Ped.

Ped. Ped. Ped.

Ped. Ped. *cres.* N. B.

mf Ped. *f* Ped. Ped.

HOPE.

Song without Words.

Gustav Hoelzel.

Andantino ♩. = 60.

p con espress. *f* *p*

f *p* *cres.* *f* *ff*

p *dim.* *pp*

p

cres. *f*

dim.

poco piu tranquillo.

pp

Ped. P

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dim.

Tempo I.

rit.

Edition Kunkel.

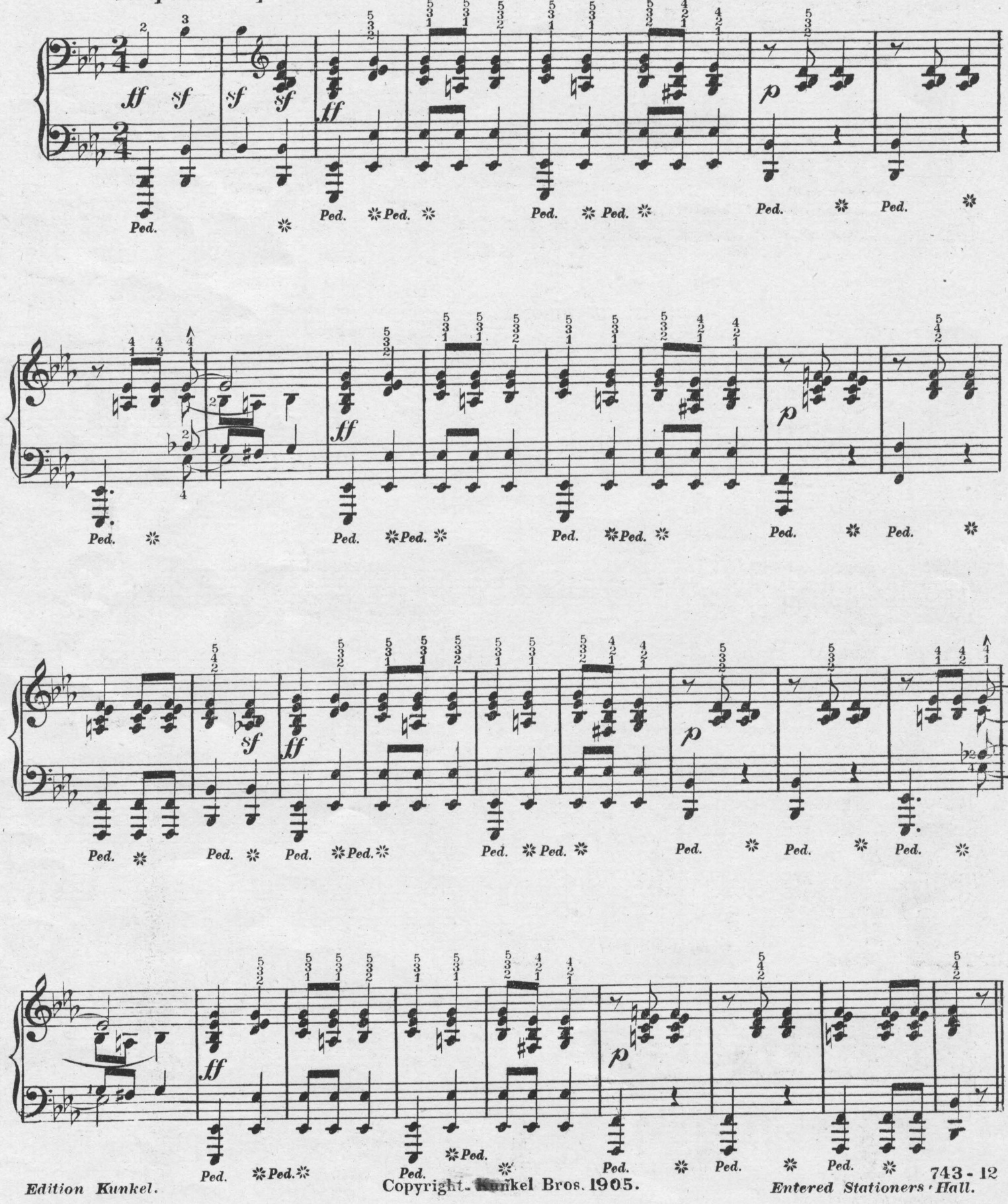
MAZEPPA.

Galop de Concert.

A. Strelezki.

Secondo.

Tempo di Galop. ♩ - 144



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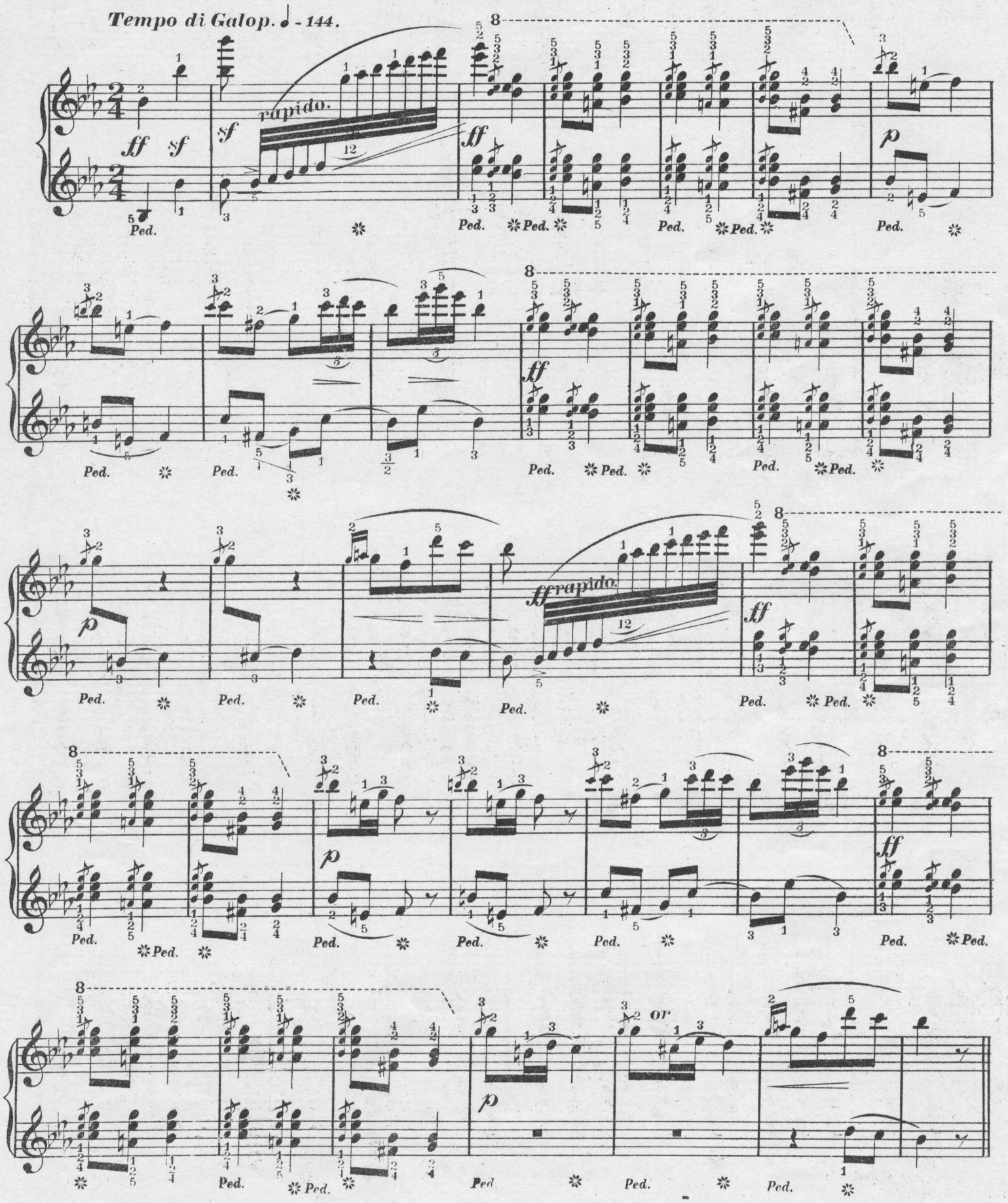
MAZEPPA.

Galop de Concert.

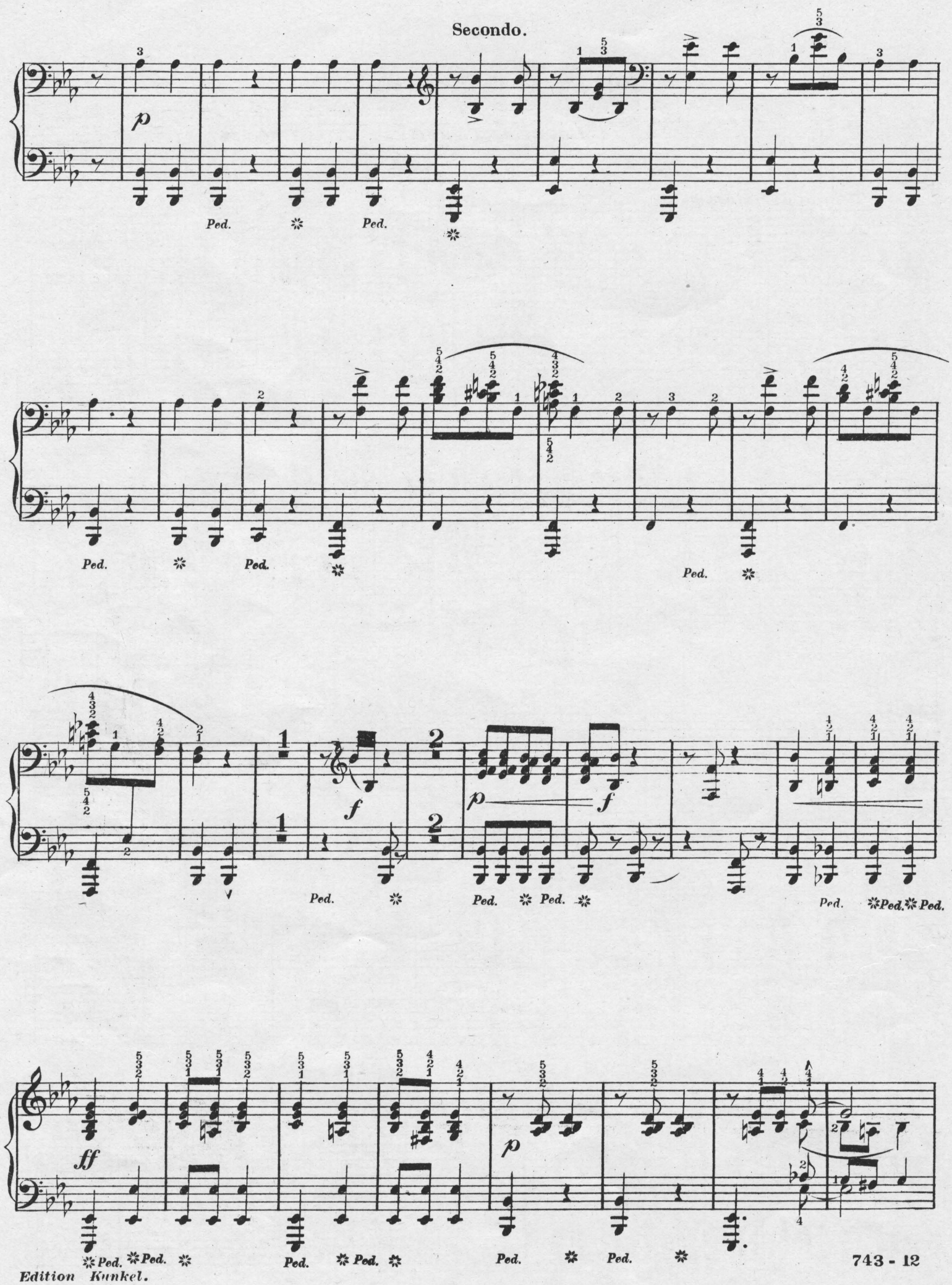
A. Strelezki.

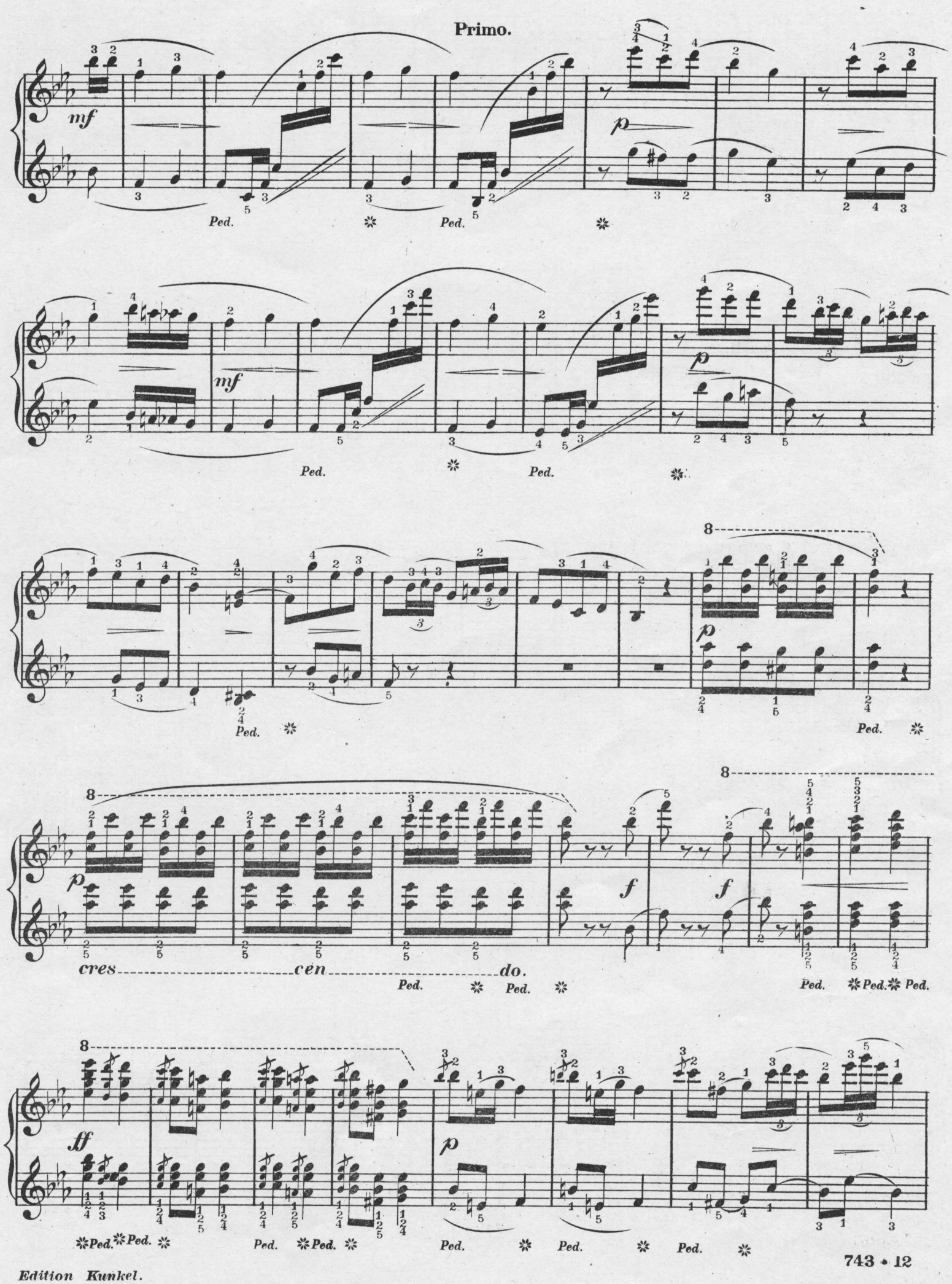
Primo.

Tempo di Galop. ♩ - 144.



Secondo.




Primo.

Secondo.

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

f sf

Poco piu lento.

p tranquillo.

Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

f f sf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Primo.

8 8

mf *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Poco piu lento. *Cantabile.*

tranquillo.

secondo.

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

f *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

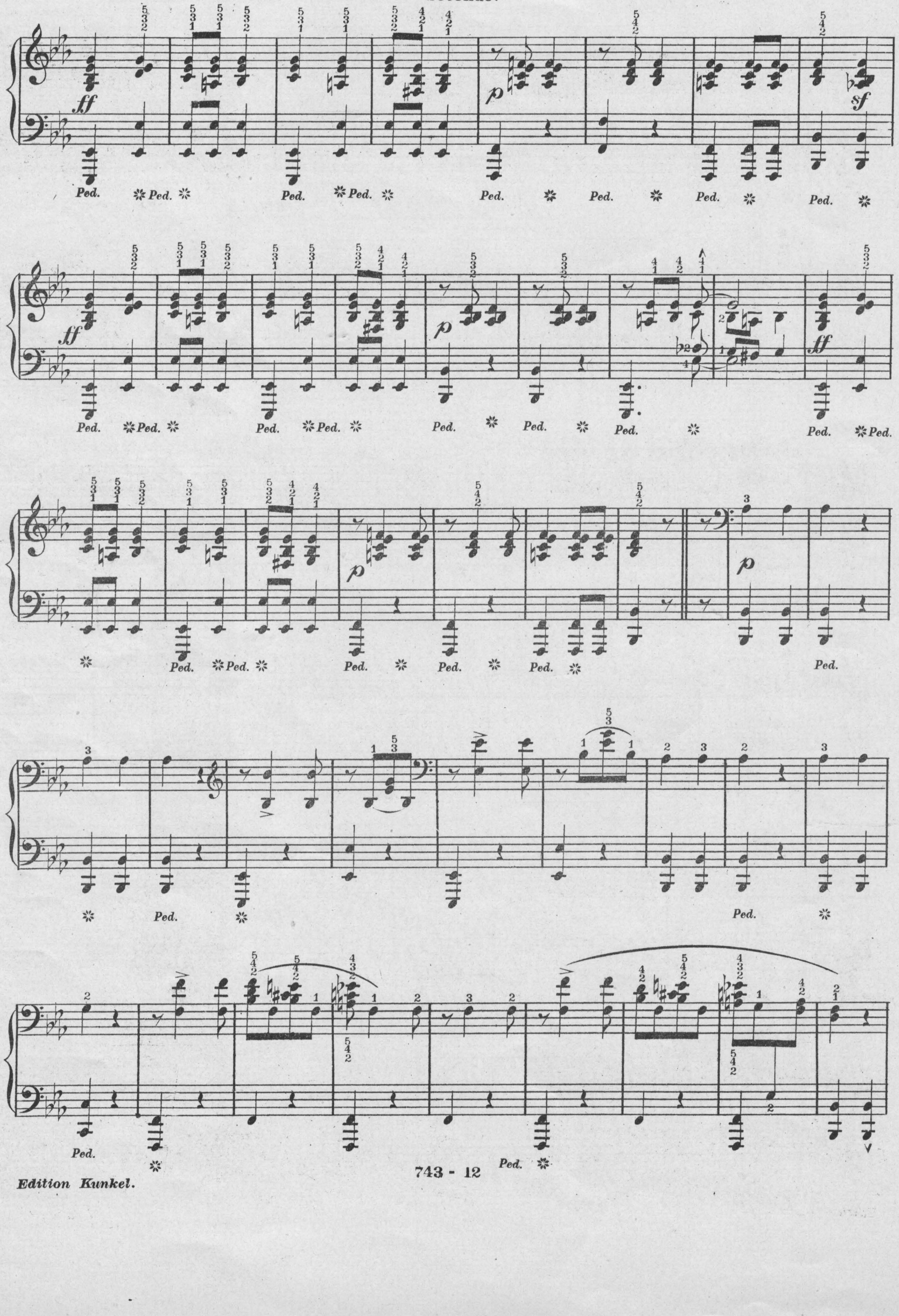
Secondo.

Primo.

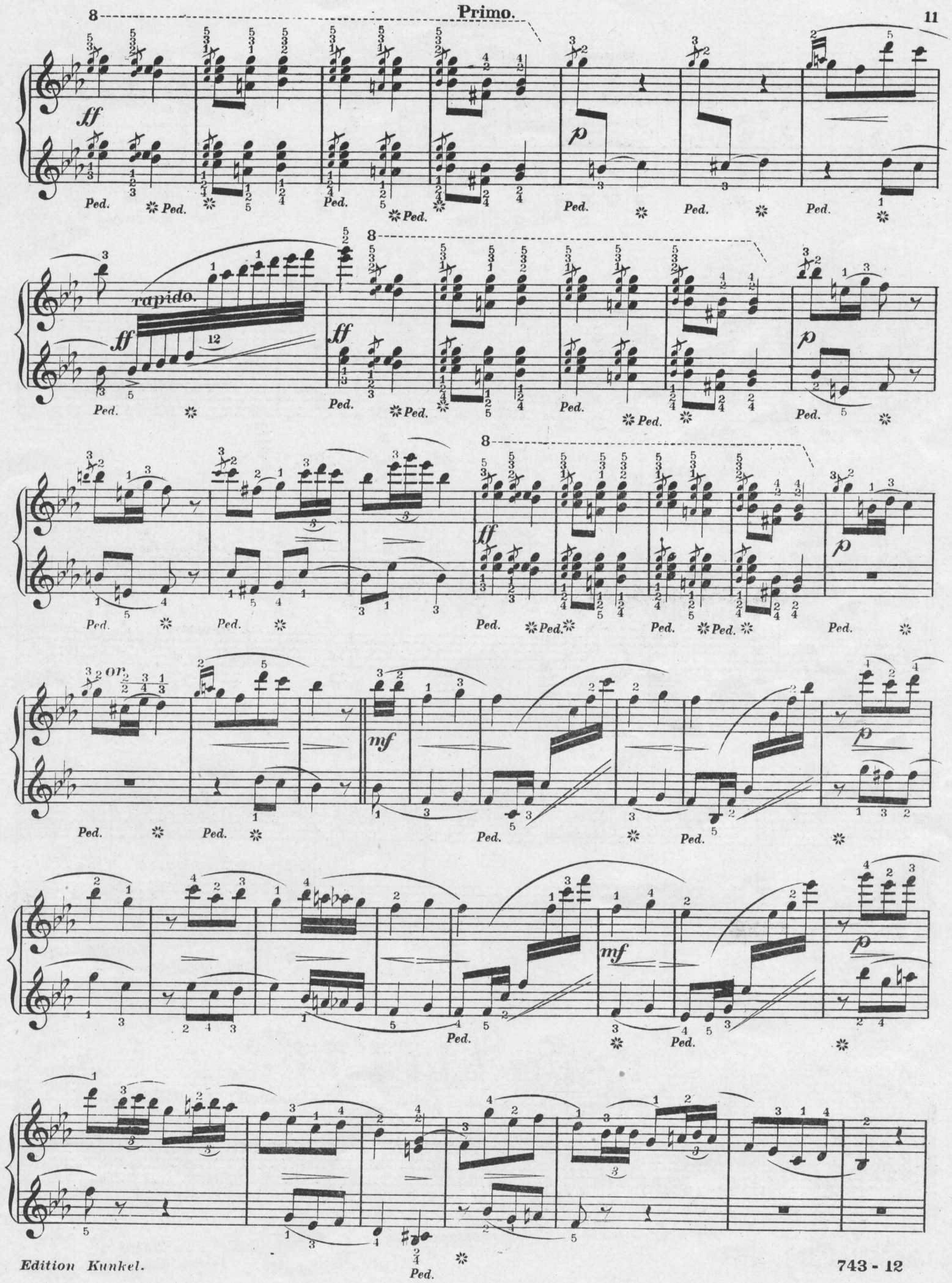
cres.

rapido.

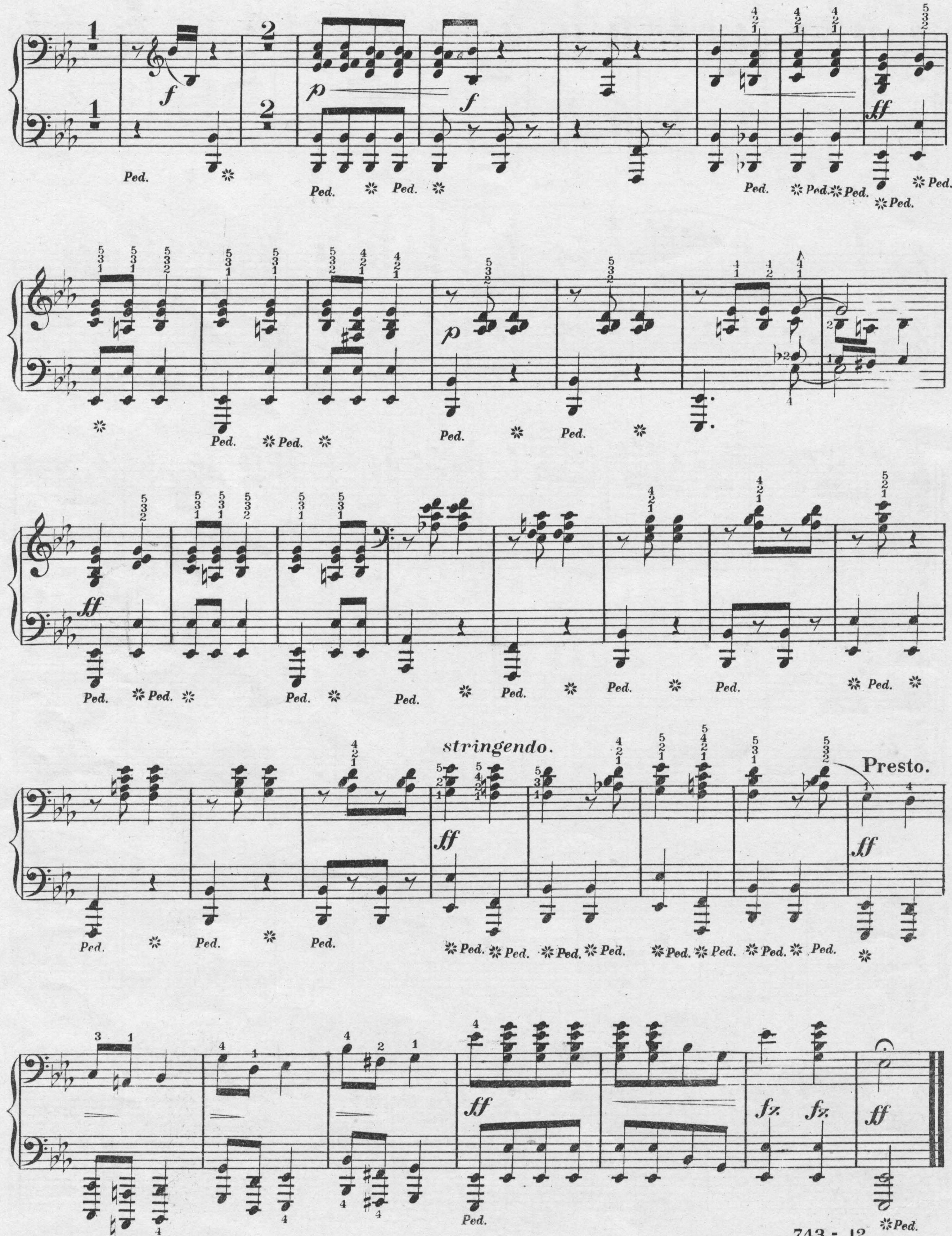
Secondo.

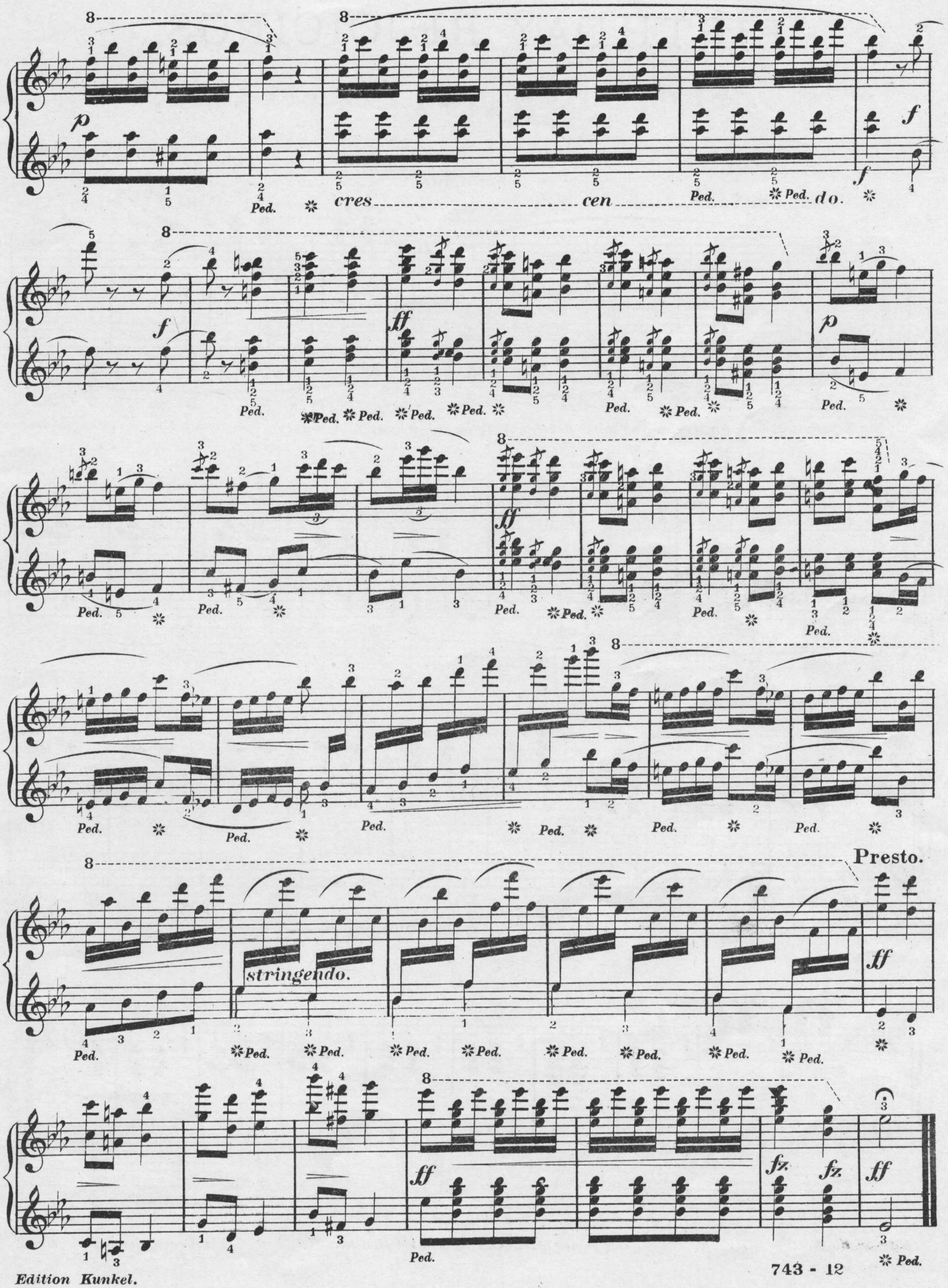


Edition Kunkel.


Primo.
11
rapido.
or
Ped.

Secondo.




cres cen do.
stringendo.
Presto.

BIRTHDAY REJOICINGS.

WALTZ.

OTTO ANSCHUETZ.

Secondo.

Tempo di Valse. ♩.=80.

Notes marked with an arrow (↘) must be struck from the wrist.

cresc.

1903 - 8

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BIRTHDAY REJOICINGS.

WALTZ.

Tempo di Valse *(In Waltz time.)* ♩. = 80. **Primo.** **OTTO ANSCHUETZ.**

Notes marked with an arrow (↘) must be struck from the wrist.

cresc.

Con Brio.

Secondo.

f

p

f

Ped.

orthus.

p

p

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

orthus:

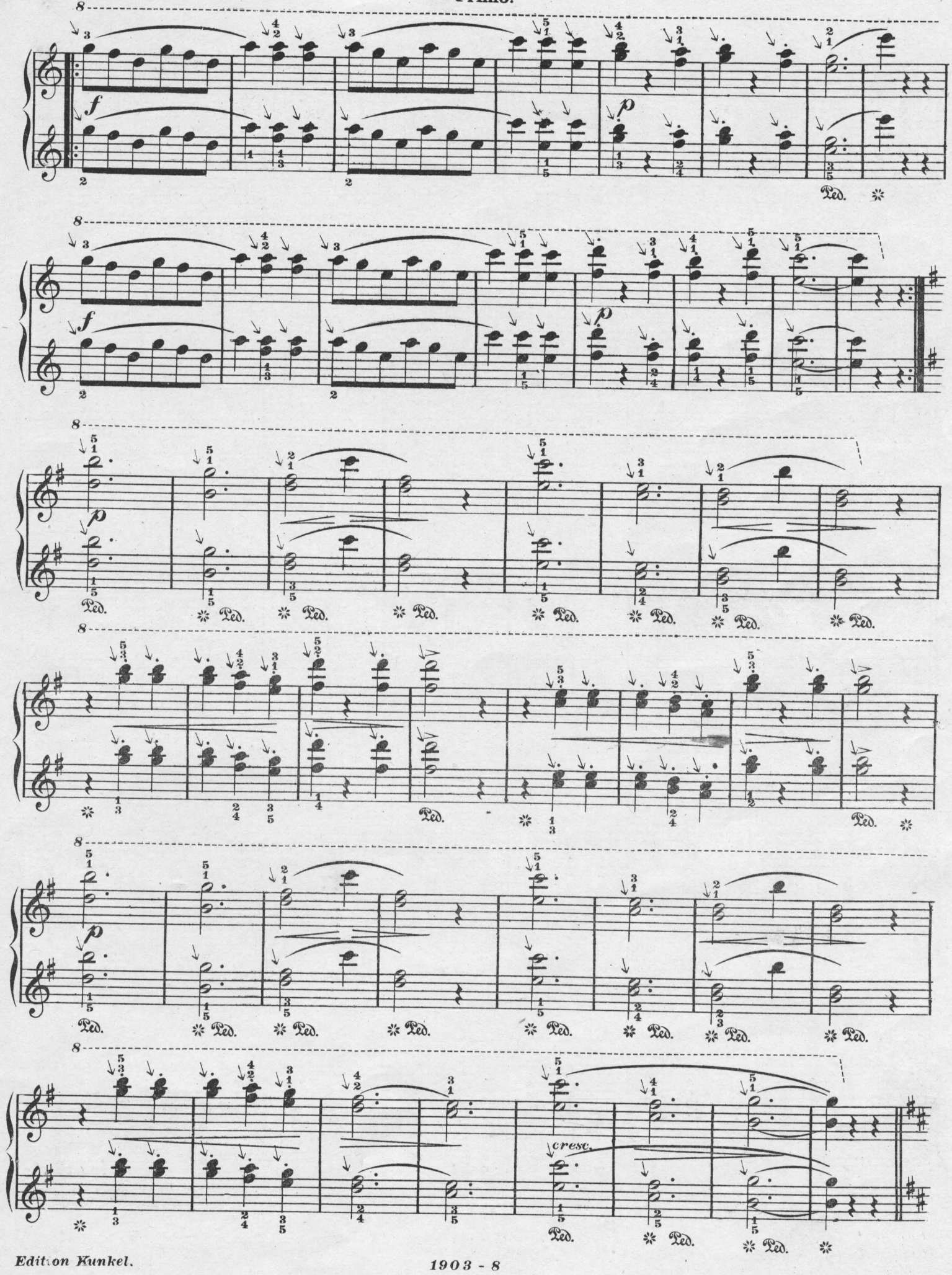
p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

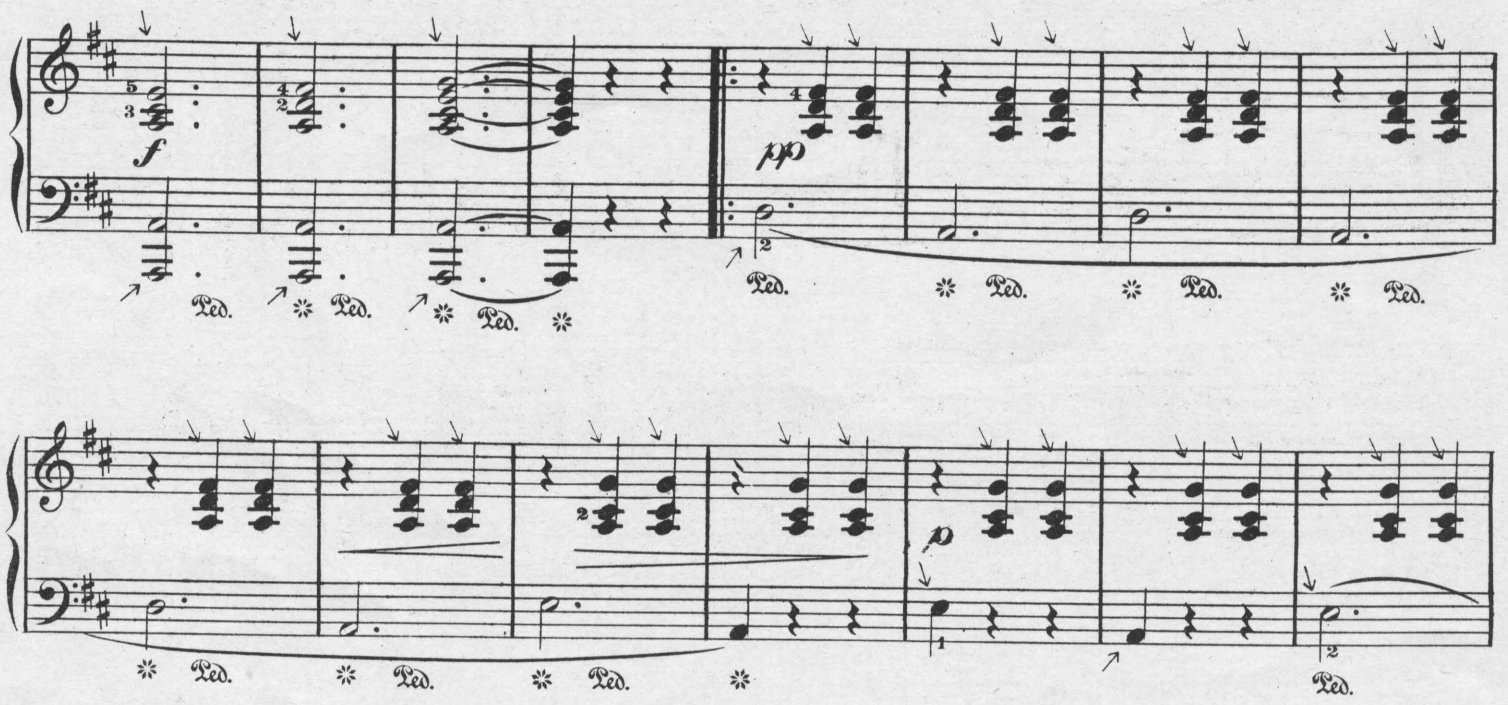
cresc.

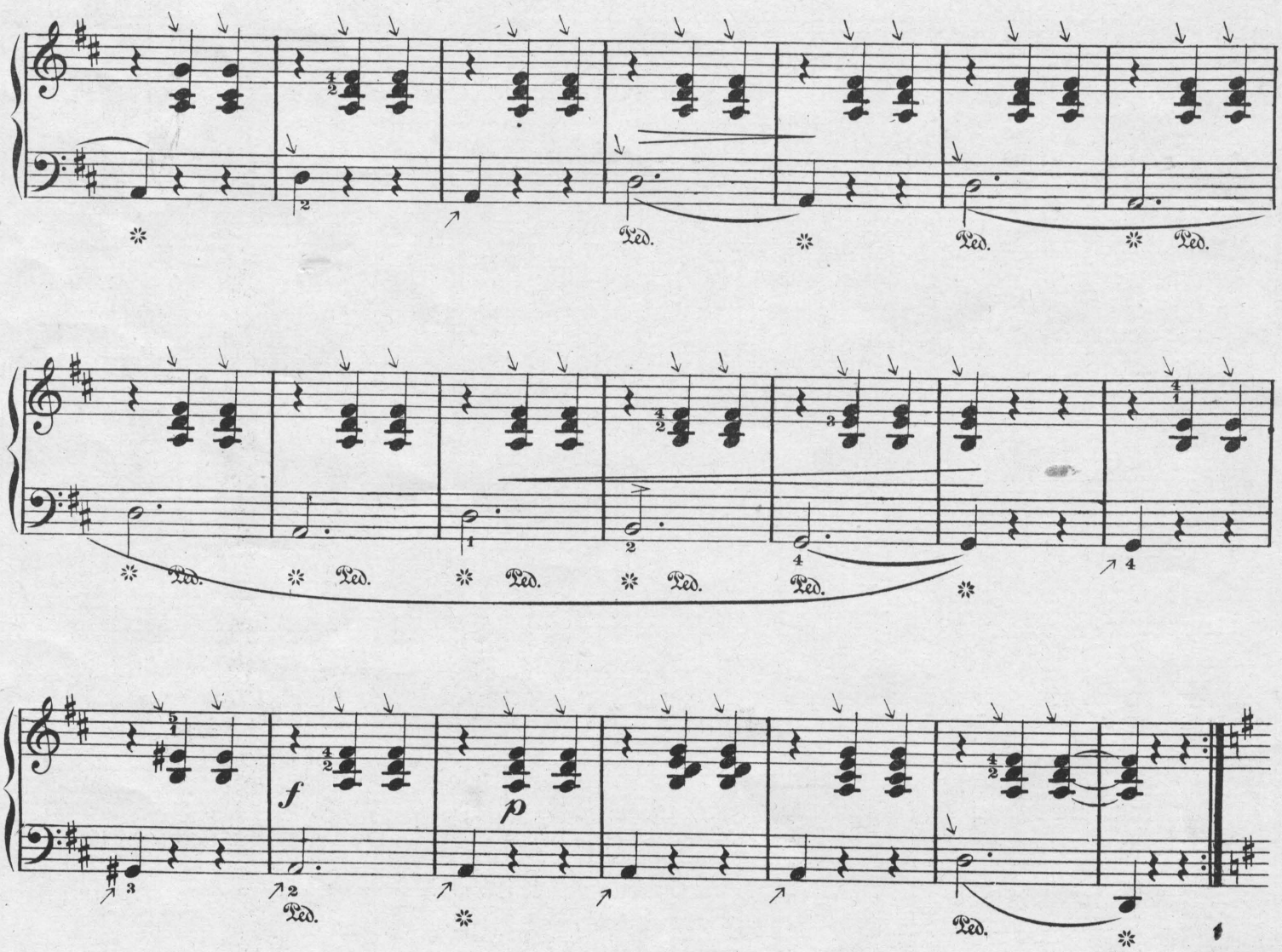
Ped. Ped. Ped.

Con Brio. **Primo.**

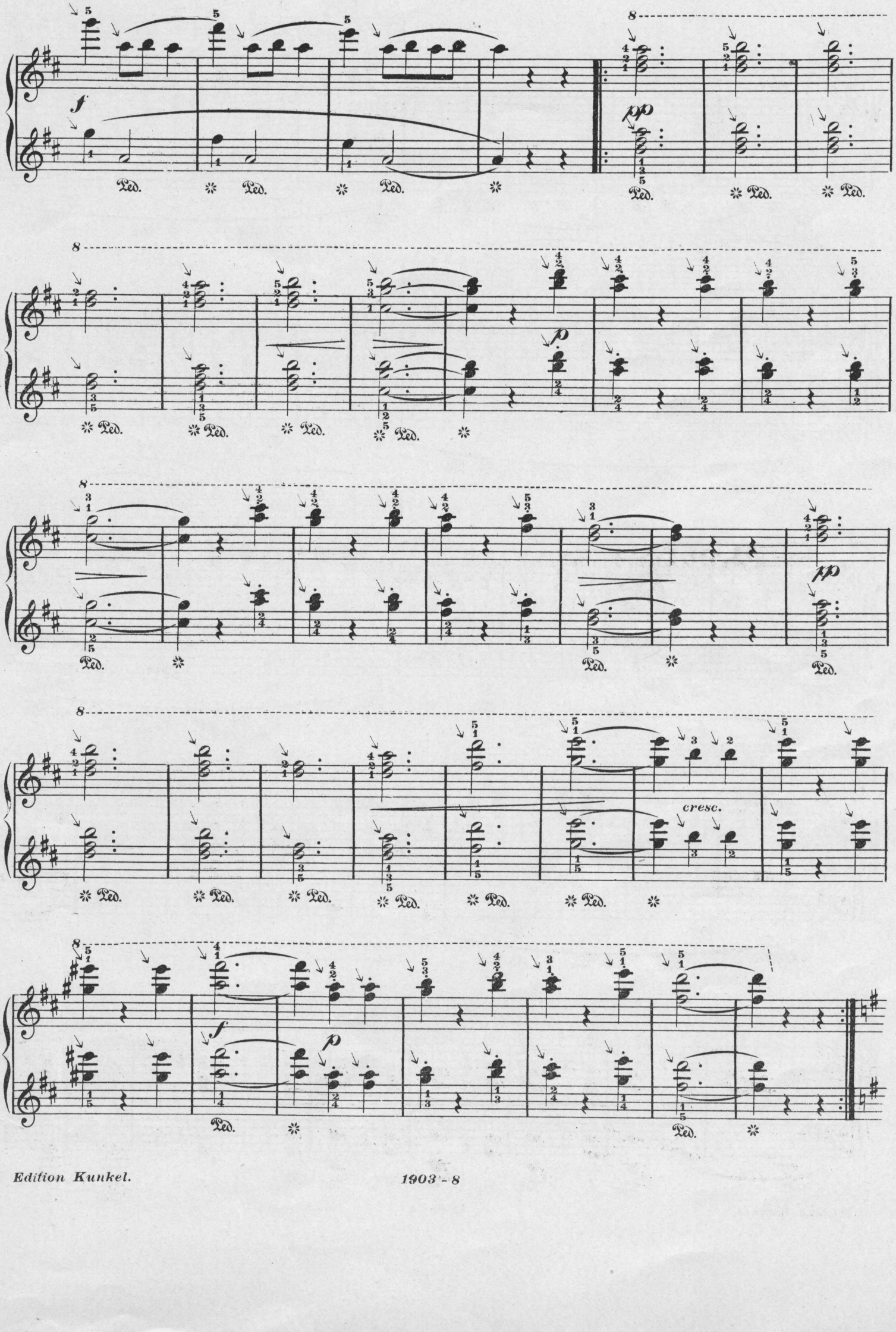


Secondo.





Primo.



Secondo.

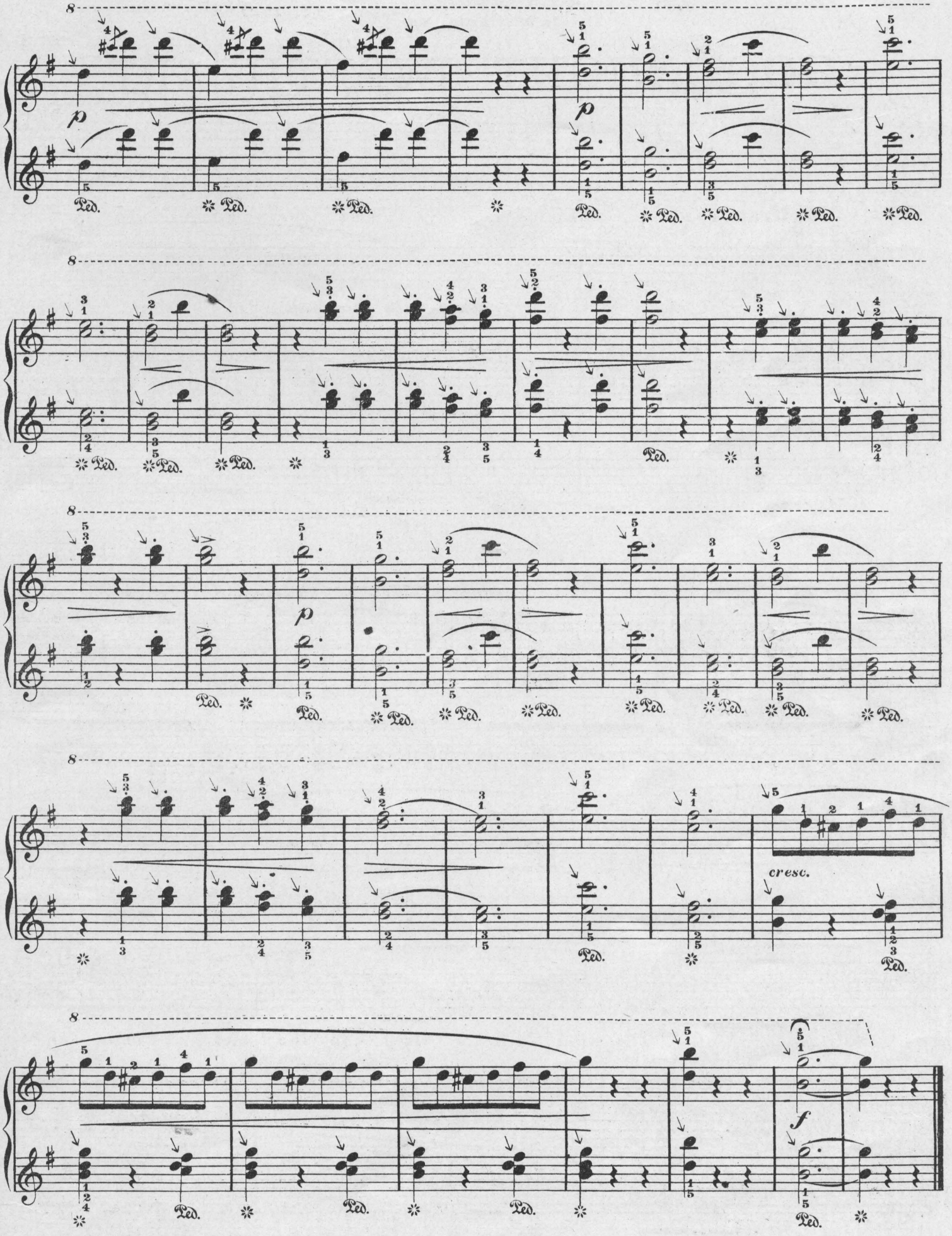
or thus:

or thus:

cresc.

f

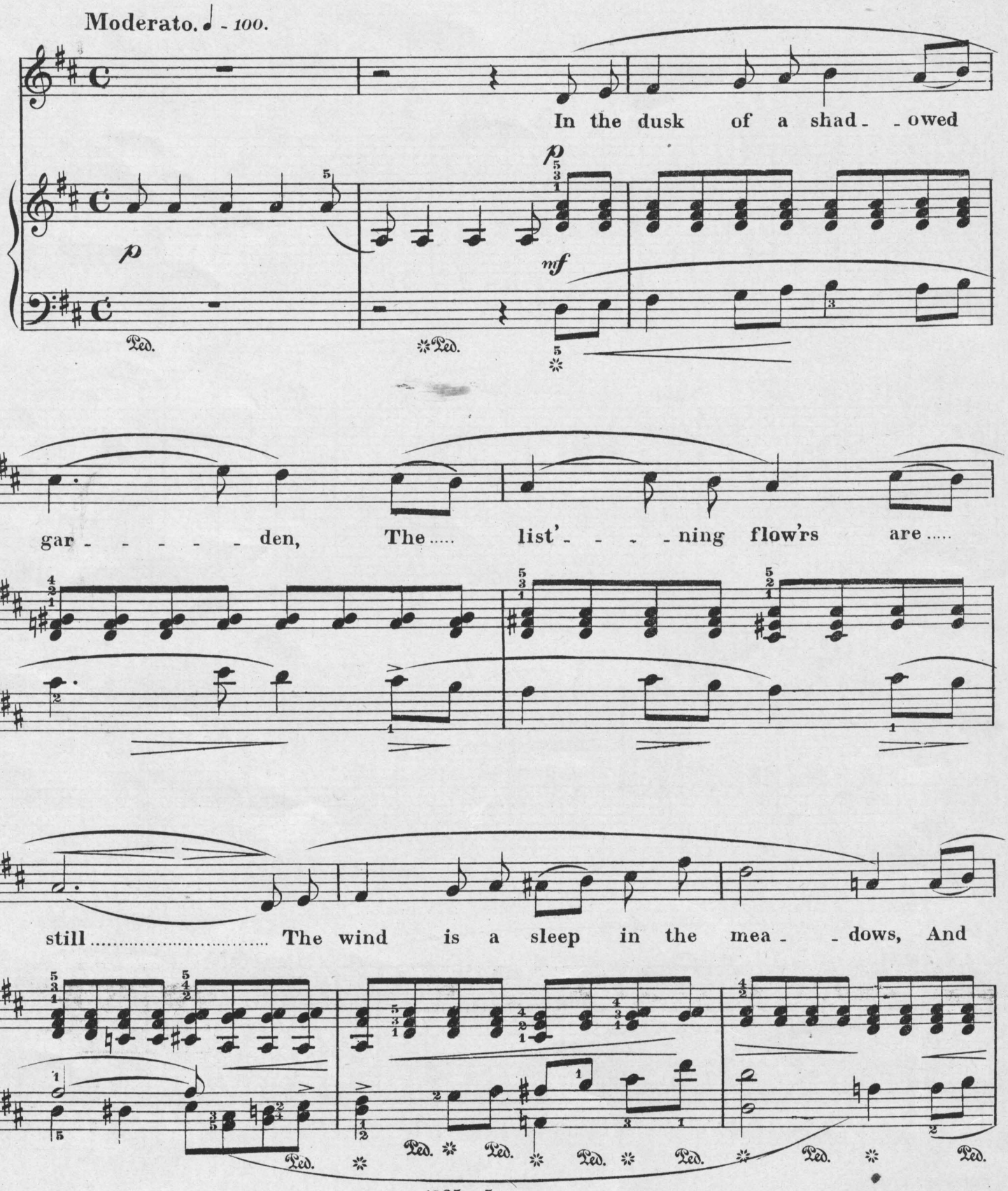
Primo.



To Miss Fanny Sale.

GOOD NIGHT SWEETHEART.

ARTHUR LIEBER.



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rit - - - - - - - - - - - - ard.

soft - ly croons the rill.

a tempo.

rit.

A song of love and

rit - - - - - - - - - - - - ard.

a tempo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

long - - - ing, Of a dream - land fair and bright, And it

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

rit - - - - - - - - - - - - molto.

seems..... to sigh as it rip - - ples by, "Good night sweet - heart, good

rit - - - - - - - - - - - - molto.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Edition Kunkel.

a little faster.

night" Wher - ev - er you fare to mor - - - row, Whether by

a little faster.

land or sea ..... The stars watch o'er you, The stars watch

marcato.

rit - - - - ard.

o - - - - - ver you my love, As they look down on me. They will

quicker.

rit - - - - ard.

quicker.

shine in the midnight heav - - en, With the same un - chang - ing light We

ritard. mf

ritard.

used to know, in the long a - go, Good night ..... sweet - heart

ppp slower. pp

slower.

Good - - night my sweet; The clo - - - ver - scent in the

p slower. Tempo primo.

Tempo primo.

slower.

grass - - es Is..... sweet as the breath..... of May, In the

hush of the sil - ver star - - - light, All pain is lulled a - -

rit.

way, And in to the world's great si - - lence Like a

much slower.

dove in air - y flight, This mes - - sage true takes

slower.

wing to you, Good night sweet - heart, Good night.

slower.

A GRADED COURSE

.... OF ...

Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies.—Seven delightful little studies in one book [R.E.] ..... *Behr-Sidus* 75
Pieces.—Merry Sleighride ..... *Sidus* 35
Katie's Favorite Schottische ..... *Sidus* 35
Papa's Waltz ..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies.—Op. 500, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz ..... *Sidus* 35
Lilian Polka ..... *Sidus* 35
The Promenade—Rondo ..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

Studies.—Op. 501, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. E.] ..... *Loeschhorn* 3 00
Pieces.—Bright Eyes—Rondo ..... *Sidus* 35
My Darling (Yorke) ..... *Sidus* 35
Child's Prattle—Rondo ..... *Sidus* 35
Bohemian Girl (Fantasia—Balfe) ..... *Sidus* 35
Il Trovatore (Fantasia—Verdi) ..... *Sidus* 35
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.] ..... *Paderewski* 35

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each $1 [R. E.] ..... *Lemoine-Sidus* 2 00
Twelve Preludes and Rondos in one book ..... [R. E.] ..... *Bertini-Sidus* 2 00
Op. 101, Album Leaves for the Young. [R. E.] ..... *Gurlitt-Sidus* 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. E.] ..... *Ascher-Buelow* 2 00
Pieces.—Ideals Waltz ..... *Beckmann* 35
Message of the Rose ..... *Conrath* 35
Minnehaha Polka ..... *Lara* 35
Fra Diavolo Fantasia (Auber) ..... *Sidus* 35
Faust Fantasia (Gounod) ..... *Sidus* 35
Martha Fantasia (Flotow) ..... *Sidus* 35
Spring Waltz [R. E.] ..... *Chopin* 35
Summer Waltz [R. E.] ..... *Chopin* 35
Ada's Favorite Rondo ..... *Sidus* 35
My Regiment—March ..... *Anschuetz* 35
Sweet Remembrance ..... *Mettke* 40
Little Mischief ..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00
Studies.—Op. 8, twenty characteristic studies in one book [R. E.] ..... *Doering-Buelow* 2 00
Twelve chromatic studies in one book [R. E.] ..... *Armstrong* 1 50
Twelve Selected Preludes in one book [R. E.] ..... *Bach-Tausig* 1 50
Op. 47, twenty-five Etudes in rhythm and expression, in two books, each 1.50 [R. E.] ..... *Heller-Buelow* 3 00
Op. 66, thirty-three studies in three books, each 1.25 [R. E.] ..... *Loeschhorn* 3 75

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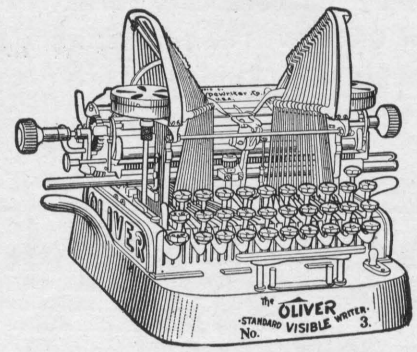

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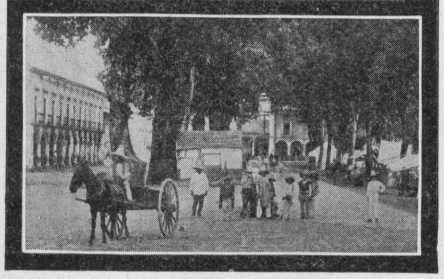

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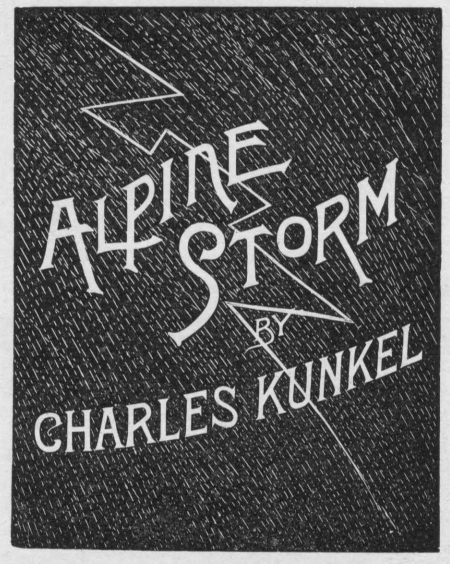

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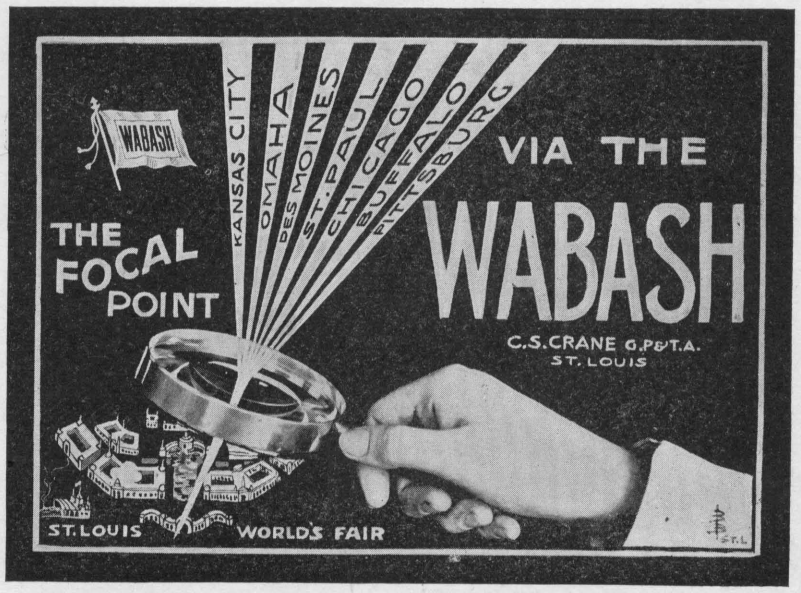

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MASTERS FOND OF DANCE MUSIC.

It is worthy of note that all the great masters were fond of dance music, and wrote a good deal of it themselves, says the *Evening Post*. The number of the Bach dances is legion. Mozart said that he who could not create any good dance music was really no good composer. Beethoven wrote thirteen Landler and other dance pieces. Nothing gave Schubert more pleasure than to sit at the piano while his friends were dancing, and improvise those entrancing waltzes which Liszt's version made still more fascinating, and which all pianists play con amore. Chopin wrote no fewer than fifteen waltzes. Brahms wrote waltzes not only for piano but for the voice, and called them "love songs"—Liebesliederwalzer. Wagner wrote a waltz in "Die Meistersinger." Tchaikovsky introduced one in a symphony. Yet our pedantic orchestral directors are trying to be more dignified and exclusive than Beethoven, Schubert, Chopin, Brahms, Wagner and Tchaikovsky! The Strauss waltzes are really intended for the concert hall quite as much as for the ballroom. They are animated by a poetic rubato, or capricious coquetry of movement, which raises them far above ordinary dance music, and makes them quite as worthy of a place at symphony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our concerts, and good music will make more rapid strides in popular appreciation. Too much dignity is the death of art. Let us recall what happened in Vienna some years ago, when Hans Richter put a Liszt rhapsody, Grieg's Peer Gynt suite, and Weber's "Invitation" on a Philharmonic program. The result was that even Dr. Hanslick, the most academic and pedantic of the critics, was obliged to write: "The public was jubilant, entranced by the brilliancy of the performance, and the pieces. It was really a blessing not to have to listen for once, to 'profound' music only, not to be led along dreary, stony abysses by Hamlets, Manfreds, Ibsen, and Schopenhauer."

A SYMPHONY SUGGESTION.

Henry T. Finck, of the Evening Post, has often advised concert givers to drop the foolish superstition that sonatas and symphonies are coherent works of art, and to play only such movements as are best. Few have had the courage to follow this advice, although there can be no doubt that sonatas and symphonies are the deadliest enemies of the divine art, keeping thousands out of the concert halls, who, without these complicated, incoherent and interminable bugaboos, would be glad to frequent them. The London Truth has now taken up this matter, too.

It advises Mr. Wood to play single movements of symphonies, on the principle that "the part is sometimes greater than the whole," and because it is the excessive length of "scientific" music that the average hearer chiefly objects to. "Give him a fine, slow movement from a symphony, and he follows it with delight. The whole work played right off the reel, on the contrary, he finds an infliction."

The same writer also discourses interestingly on the good work done by Mr. Wood in raising the general standard of musical taste, and on music festivals in provincial cities. He maintains that this conductor has brought the public not merely to tolerate but to understand and appreciate, and even to receive with wild enthusiasm music which, before his experiment had been tried, would have been held quite hopelessly beyond their comprehension.

THE FAVORITE OPERAS OF PARIS.

Of all the grand operas presented in Paris "The Huguenots" leads in popular favor. It has been sung 1,018 times and is no less popular now than it was a score of years ago.

Next to "The Huguenots" comes "Faust." It has been sung 918 times, while "Robert le Diable" has reached the 758 mark and holds third honors.

Among the operas of living authors "Samson of "Delilah" has been played 198 times since it was staged in 1892.

"Tannhauser" has to its credit 233 performances since 1895. "Lohengrin" has been sung 234 times since 1891, and "Die Walkure" 135 times since 1893.

Last season two new Italian operas were produced at Milan—Puccini's "Madame Butterfly" and Giordano's "Siberia"—but neither of them had a success at all comparable to that of Wagner's "Rheingold," which had nineteen performances. This season, strange to say, none of these operas is in the repertory. Perhaps the directors believe in rotation, and there may be wisdom in their policy. The operas chosen for this season are "Tannhauser," "Aida," "Don Pasquale," "Figaro," "The North Star," and "Der Freischutz." Four of these six are by German composers, a significant sign of the times. What has become of the "Young Italian School?"

The terms for music study in Germany are very low, as is the case in most European music schools, but it should be remembered in this connection that many things go to contribute toward making the rates charged really very little different from those received for a similar amount of musical instruction in America. The American teacher, says an exchange, realizes the necessity of making his work as concise and succinct as possible. The European teacher expects the pupil to study a considerable length of time and imparts his knowledge at a rate very much slower than that of his American colleague. Moreover, the pupil is rarely, if ever, in a 'private' class, but must share the lesson hour with three, four, and often as many as sixteen others.

"Considering the rate of exchange and various other conditions which have been intimated in the previous articles in this series, the rates are really very little, if at all, different from those charged by the average 'good teacher' in the United States. So the yearly tuition fee of from 160 to 300 marks cannot properly be estimated until one recognizes the foregoing conditions. Wind instruments, violins, etc., can be rented in Weimar for seventy-five cents a year. Pupils are allowed one hour's practice daily upon one of the school pianos."

"It is good to laugh," says *Health*. "There is probably not the remotest corner or little inlet of the minute blood-vessels of the body that does not feel some wavelet from the great convulsion produced by heart laughter."

The same, and much more, may be said of song. One can imagine that laughter may be outgrown by humanity—but not from sadness. We may decline to be seized by the songs of the merely incongruous and shaken to pieces.

But song is natural speech, the perfect outcome of feeling, and a directly formative power acting upon the body of him who generates it, and upon everything which its vibration reaches. It is a form-maker. *Health* advises laughter as a remedial agent. Very good—provisionally; but where most needed it will not come. And no one can laugh for you. But while you are learning to play music upon your larynx (and no one cannot and everyone should), others can make it for you. A musical instrument? By all means, but sing also; use the instrument nearest, and the whole body and nature will profit. Who can speak can sing, at any rate take his voice from between his teeth and the back of his nose, place it where it ought to be, and—if he have but three notes compass—make them musical. And his three would soon be more. Natural speech is musical, and because nothing in our civilization is natural, our speech is—what it is.

Mr. Caruso is quoted in the *London Magazine* as saying that "a man or woman of high nervous temperament alone can succeed as a lyrico-dramatic artist. In the great operas a severe strain is put upon the principal singers; for while they are portraying love, hate, or revenge—the two latter sometimes in a whirlwind, so to speak, of orchestral music and song—they have the whole time to watch the conductor, keep time and rhythm, and fail not at the same time in reproducing with perfect accuracy the composer's music. The nervous tension, therefore, it is observed, must be far greater on the operatic artists than it is on the actor, who only has to think of his action and his words, while the actor-singer has to think of action, words and music. In the proper exposition of these lies that which contributes to success."

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